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The Wings, Milan
Architect Daniel Libeskind,
New York

All drawings and visuals for the projects and articles, unless mentioned otherwise, are courtesy the architects/authors.

The challenges for an architect are exciting ones when he/she has to design for varying typologies in the profession. From hospital design, to institutional projects – the experiences are all varied ones. Architecture for leisure is one such typology that psychologically enthuses a glitzy, uncluttered and calming mood leading to toning down stress levels. And for the designer it is equally invigorating to skilfully delve into spaces that determine environs that are rich in visual and physical luxury and are yet functionally appropriate and comfortable. In the contemporary context, there is an emergence for a newer vocabulary that defines leisure. For some, a visit to a museum is a leisure activity, for others it could be a visit to a shopping mall or for that matter a restaurant. While many may regard sitting in a library as an intellectual pleasure, others may want to explore a gallery for a similar fulfilment. In this Issue we assemble a few diverse architecture/interior projects that sensitively respond to the functionality and generate a contextualised atmosphere in the exterior and interior spaces.

The sculptural installations cast by architect Daniel Libeskind at the Expo 2015 in Milan with imagery through lighting and form became a delight to encounter in the public spaces. The Busan Cinema Centre in South Korea, which is a blend of cultural programmes and high-end entertainment

technology embodied in flowing architectural forms devoid of rigidity, sets the pace for an urban plaza extravaganza that entwines volumes of energetic open and built spaces. While totally contrasting in the scale of the project and the budgets, the Play House in Bangalore carries an equally charged vibrancy for the tiny tots in the interactive and colourful environs. All these and the other projects published in this segment are rich in content and employ material and technology such that the inhabitant here feels at home and is cheered by the holistic dynamics encapsulated with nature.

The pages that dwell on furniture design for the young ones would surely expose you to a studied creativity through fresh and intelligent thought. The national and international designers here generate crafted and playful forms with a diversity of materials and colour. The end products are as inviting to the adults as they are to the kids.

**Image
of
the
Month**



Temple Craft: 1. Elephants' sculpture in Bangkok
2. Stone sculpture in Mahabalipuram, India

“Bad design is smoke, while good design is a mirror.”

— Juan-Carlos Fernández

"When an architect is asked what his best building is, he usually answers, "The next one."

— *Emilio Ambasz*



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Commemorating Legacy of Le Corbusier 50 years after the master

This year as a tribute to the legendary architect on his 50th death anniversary, the Department of Tourism, in collaboration with Chandigarh College of Architecture (CCA) and Department of Urban Planning is celebrating an international 3-day event in October. The event will feature a series of lectures, seminars and other events. As a build-up to the International Symposium 'Celebrating Le Corbusier's Chandigarh' from October 9-12 in which William JR Curtis, Rahul Mehrotra, Jacques Sbriglio, Michel Richard, B V Doshi, Raj Rewal,

Celebrating Le Corbusier's Chandigarh 50 Years After The Master

the planning and unique features of the first planned city of modern India. On July 24 around 150 teachers of Government schools attended the audiovisual presentation on the Heritage of Chandigarh at CCA. Following this regular lectures have been conducted in schools and colleges of the city with very encouraging results.

architect, who envisioned and created Chandigarh. A tour of the Le Corbusier Centre, Sector 19, was conducted by its Director Deepika Gandhi. The participants were made aware of the creation and concepts of the city through an audiovisual lecture followed by a conducted tour of the exhibits and displays.

The Chandigarh Samvaad—a unique initiative to promote interaction between the administration and the citizens of Chandigarh was also launched. On this occasion a booklet for school children titled "Chandigarh—My city beautiful" was also launched by the



Jagan Shah, S D Sharma, Rajnish Wattas, Sumit Kaur and Kapil Setia are some of the speakers – a number of pre-event activities have already taken place.

A series of sensitisation lectures was launched by the faculty of CCA for students and teachers of schools and colleges in regarding

As a part of the events a special walk was held at the Chandigarh Architecture Museum, Sector 10, on August 8 to unravel the genius of city creator. Guided by Rajnish Wattas, heritage expert and former principal of Chandigarh College of Architecture, a group of city residents was led into the mind of the master

Adviser to the Administrator. The booklet shall form a part of the non graded curriculum of all Government schools in the city with an aim to sensitise our students regarding the city and its unique heritage. The popular "Light and Sound Show" was re-launched to enlighten citizens about the city in a visually evocative way.



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Updates

Competition

The International Garden Festival is preparing its 17th edition and is issuing an international call for proposals to select designers who will create the new temporary gardens that will be presented from June 23, 2016. The festival will take place at the Jardins de Métis/Reford Gardens in the Gaspésie region of Québec.



The installations selected by the jury will be focused on the energy and connection to the natural world. The temporary gardens will have a degree of interactivity with the visitors. The goal of the festival is to intrigue visitors

with the unusual or to impress by new ways of presenting what is common.

The call for proposals is open to all landscape architects, architects and multidisciplinary teams from Canada and abroad. The deadline for the submission of entries is November 16, 2015.

The International Garden Festival is recognised as one of the most important events of its kind in North America and one of the leading annual garden festivals in the world.

>> To know more, visit: www.projects.internationalgardenfestival.ca

Fast Track Architecture

MVRDV has been selected by the municipality of Zaanstad in the Netherlands as the winner of the competition for the new 'Cultural Cluster'



in the city of Zaanstad. The firm won the competition to design the new Zaanstad Cultural Cluster together with engineering firm Royal Haskoning DHV, Bureau Theateradvies (theatre advice)

and Viabizzuno lighting designers

The 7.500sq m Cultural Cluster will house five local cultural institutions, with each institution given its own clear presence on the building's façade in the form of a void in the shape of a historic Zaan house. The new building will neighbour the city's main train station, city hall and the famous Intel Hotel, designed as a stack of green Dutch houses. The Zaanstad Cultural Cluster is part of Sjoerd Soeters' urban plan which is designed to add more local character to the inner city and construct in a 'new Zaan style'.

The institutions bundled inside the new volume include film house, a library, a performing and visual arts centre, a pop music centre, a music

school, a centre for design and a local radio station. The new Cultural Cluster sits on a raised pedestrian square, underneath where there is a bicycle parking lot and underground road will be located

"We started with a compact volume and then turned the typical Zaan house inside out, creating an urban living room. On the exterior façade a wallpaper motif contrasts with interior spaces clad in the green wooden facades so typical of the Zaan region. The characteristic shape of the Zaan house returns as the shape of the building's main atrium void, a cut-out within the larger volume," explained MVRDV co-founder and principal Jacob van Rijs.

Pei Cobb Freed & Partners has recently unveiled its design for an iconic tower to be erected on the gateway site of a planned business development in the Nanshan District of Shenzhen, China. The tower is distinguished from its strictly orthogonal neighbours by its gently sloping north and south facades, which extend above the main roof to form expressive apexes at the northeast and southeast corners. The architects have carefully sited the new 29-storey tower to be respectful of its neighbors and allow for extensively landscaped public space at ground level. The new building will house the South China offices of China Minmetals Corporation, which will be completed in 2017.

"Our aim was to evoke a timeless form. A sail is both graceful and auspicious, taking its energy freely from nature," said Yvonne Szeto, design partner for the project.

The material qualities of the building expand on this theme. The curtain wall system enclosing the sail forms includes floor-to-ceiling vision glass and matching shadow-box glazing at the spandrels, creating a light and open effect.

>> For more information: wwwpcf-p.com/





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9-11th Oct. 2015	BIEC, Bengalure	E-8, Hall No.3
16-19th Oct. 2015	Veedu Exhibition, Kaloor Stadium Grounds, Kochi	G8, G9, G29, G30
17-20th Dec. 2015	Pragati Maidan, New Delhi	D-1, Hall No.12A
29-31st Oct. & 01 Nov. 2015	Bombay Exhibition Centre, Mumbai	H-8A, Hall No.6
22-24th Jan. 2016	Gujarat Univ., Ahmedabad	B-19, Hall No. B1



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Updates

Trade News

Parryware, India's contemporary bathroom solutions brand, recently unveiled its all new refreshed look of bathroom products. Delivering contemporary and youthful bathroom solutions in India for the last 60 years, the re-launch aims to re-establish Parryware's leading market position in the bathroom products space.

On the occasion, Pau Abello, managing director of Roca Bathrooms Products Pvt Ltd, said, "We are excited to re-launch Parryware in a new avatar in the Indian market. The Parryware collection will cater to the dynamic urban lifestyle

in India." He further said, "With a boom in India's housing sector, we at Parryware endeavour to provide best in class products for

our consumers. We will be scaling the length and breadth of the country, thereby enabling us to reach out to a wider audience".

To further establish market presence by end of FY16 across India, the company is targeting to expand retail presence by increasing its dealership network in tier two and three cities, maintaining high focus on quality, launch new businesses and new channels by end of FY 2015 across India. The company, which already has seven manufacturing units across key regions of India, will also be ramping up production capacity with a planned investment of INR 150 crore in the coming years.

Exhibition

Export Promotion Council for Handicrafts (EPCH) is organising "IHGF Delhi Fair-Autumn 2015" from October 14-18, 2015, at the India Expo Centre & Mart in New Delhi. It is one of the Asia's largest gifts and handicrafts fairs, held biannually.

Spread over an area of 190,000sq m, the event will offer an access to over 2750 exhibitors. The fair will feature various categories, including

houseware and hotelware, decorative, gifts, furniture hardware and accessories, natural fiber and eco-friendly products, lawn, garden ornaments & accessories, carpets, fashion jewellery and handcrafted garments, among others.

Besides being a significant connects

to Indian manufacturers, IHGF Delhi Fair is also a significant event for small progressive independents to leading brands, departmental store chains, distributors of various

product segments.

>> For more Information: [www.ihgfdelhifair.epch.in](http://ihgfdelhifair.epch.in)





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Rethinking Architectural Education

Dr Sreemay Basu

At the National Institute of Technology (Calicut), concerns were expressed recently about architectural education mainly on two count:

i) Proliferation of schools of Architecture, specifically in Kerala - where the numbers had supposedly reached 30; and

ii) Changes in the offing of the core curriculum prescribed by the COA which were rumoured to eliminate mathematics from the list of compulsory subjects.

The first issue would expectedly be 'fallout' of the population explosion. If we go back to the beginning of the new millennium 15 years earlier, the number of urban 18-year-olds ready to begin their college education was less than 69 lakhs, and in 2011, more than 76 lakhs indicating a rise of somewhat over 10 percent (with an additional 2-3 lakhs until 2015).

In the corresponding period however, the rise in the number of schools of architecture has been nearly three-fold, and the number of architects registered in the rolls of the COA has doubled (allowing for increments up to 2015).

Superficially, it would seem the concerns of NIIT(C) are fully justified. However, an important factor for economic growth and development is the proportion of professional licensed architects in the overall general population. Was it adequate 15 years earlier? Is it so even now, after tripling of schools and doubling of registrations?

With 'BRIC' countries lined up nicely in the Table above, the following points emerge:

- To match Brazil's ratio, we need another 5,00,000 architects
- That is 10 times today's number
- For those wondering about

USA ranking below Brazil, the answer may lie in the historic role of professional associations in that country. The American Medical Association and American Bar Association both regulate license of professionals so strictly that numbers are artificially depressed. This is deliberate, to ensure elitist excellence and far-above-average living for members. The American Institute of Architects, no doubt, takes its cue from them. One wishes the Council of Architecture, constituted through an Act of Parliament with all the autonomy that the Act confers, matures enough to fulfil a similar role in India. Both members, and the public at large, would be better served.

Given our abysmally low ratio, limiting quantity to maintain quality is not currently feasible. In the short-run, we shall have to strive to maintain

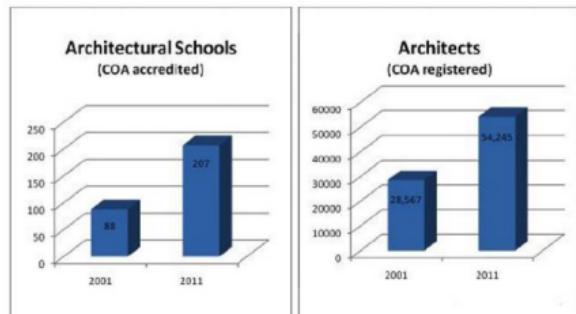
quality of architectural education and instil professionalism even in the face of exponential growth.

A curious aspect of the licensing procedure in India is the lack of a professional practice examination administered by COA, the licensing authority. Nowhere else in the developed world is this process automatic on obtaining a Bachelor's degree from an accredited school. Here, especially with the proliferation of architecture schools all over the country, this examination is of even more, perhaps critical, importance. The content of such an exam should be made to include essential aspects of a practising architect's skills-set to overcome the variability of the B.Arch course administered in different parts of the country by institutions of different calibre. This could be a secondary check on the standard of architects at an individual level, while the accreditation process remains a front-line check at the level of institutions imparting professional, architectural education.

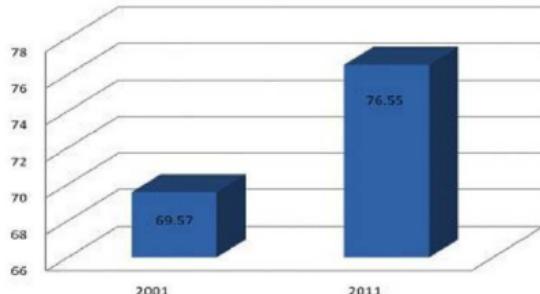
The second issue is the matter of curriculum: A comparison of the Council of Architecture (Minimum Standards of Architectural Education) Regulations, 1983 with the Minimum Standards of Architectural Education, 2008 reveals no substantive change vis-à-vis the Structural Mechanics and Theory of Structure subject of the Stage-1 Basic course. It was renamed Structural Design and Systems with the reduction of class periods from 300 to 288 but the curricular content remained unchanged.

Humanities was dropped while Basic Design and Visual Arts; Building Bye-Laws and Codes of Practices; Theory of Design; Computer Applications in Architecture (Non-Graphic); and Group Subjects (only for specialisation) were added to keep the curriculum abreast of developments in architectural practice.

It took COA 25 years (1983-2008) for the first set of curricular changes



Literate, Urban, 18 Year Old Population (lakhs)



to be put in place. It has only been seven years since that revision occurred. But radical changes in the practice of architecture which began in the 1990s have, in these last few years, continued to accelerate. In urban areas, all commercial buildings and almost all residential ones are built exclusively by developers. From a position of primacy, architects have lost almost all say in the building delivery process. In rural areas, architects are almost never involved in the creation of unregulated shelters that still house some 70% of the population of this country. These shelters however, are no longer built in traditional materials with traditional knowledge accumulated over thousands of years, but are poor imitations of urban buildings in cement

Architect to Population Ratio (per thousand)	
Japan	2.404
Italy	1.940
Germany	0.606
UK	0.508
Brazil	0.438
USA	0.340
Singapore	0.336
Russia	0.084
India	0.040
China	0.028

and reinforced concrete, making them most vulnerable in earthquakes such as at Latur or Kathmandu.

The unease regarding upcoming curricular changes points to concerns regarding the current state of the profession in which architects are largely reduced to glorified draughtsmen. The profession has been taken over by builders and

multinational financial services firms, in urban areas. In the next decades this will likely become even more firmly established. Some architects have responded by becoming developers, but this negates professionalism.

To become relevant in practice again, what aspects of architectural education needs reformation?

Surprisingly, conclusions of the mini-conference sponsored by *Architecture + Design* magazine in January 2000 still seem germane. Let us revisit these conclusions in the remainder of this article.

Millennial Compulsion: The year 2000 was problematic because of the IT practice of abbreviating a four-digit year to two digits. It was impossible to distinguish between 1900 and 2000. This so exercised the government, commercial establishments and the media of all developed countries in the year 1999 that as the months rolled by, the year 2000 loomed nearer and nearer with doomsday dimensions. In the worst scenario all digital records and transactions were to be lost irretrievably, or grind to an irredeemable halt.

The effect of this hullabaloo was to fix in everyone's mind that the New Year was not just another year, but the end of a century and the end of the millennium as well. It somehow became imperative to take stock of one's life, loves, friends, jobs, associations, affiliations, etc, to try and see the way ahead.

The architecture profession was no exception. Workshops, symposia and even a 'Parliamentary sub-committee hearing' to 'talk' about the need to recast architectural education in India, was the zeitgeist. A meet in Delhi, the J K Cement awards, even included a discussion on Architecture in the next millennium. (That is a tall order. A millennium constitutes one third of all recorded history. It would take a brave panel of specialists to predict the role of architects in that time span, given both the momentum

and pace of change in our lifestyles.)

The last in the series of these events was the *Architecture+Design* sponsored discussion in Delhi on January 29, 2000 with the faculty and students of Ball State University visiting from Indiana, USA. The panellists also included faculty from three local schools of architecture. The audience comprised visitors from Bangladesh, European countries and professionals from Delhi.

In trying to reconcile the seeming contradictions and widely varying emphases of the various speakers, it

its significance... ", Rudyard Kipling, from notes by Dr J Jeswiet.

Graduate engineers are required to take an oath of integrity and given an iron ring to wear on induction to the rolls. Myth persists even today that these rings are all made from the steel of the first Quebec Bridge that collapsed in 1907. (Seventy-five construction workers died in the collapse which was attributed to poor planning and design by the overseeing engineers.) It is a sombre, continual reminder of the obligation that a professional engineer has to



Affected sign in central Nantes displaying the year 1900 instead of 2000



Iron ring, iron version, circa 2005

seemed useful to posit a framework on which to peg each speaker's thoughts.

Framework: The proposed framework for analysing architectural education comprised five parts: Professional Skills-set (tools of the trade); Design and Aesthetics; Social Context; 'Futuristics'; and Evolution of the student.

Tools of the Trade: A profession has to establish itself firmly. Only then can its members command respect in society and become effective in their work. After the 'guilds' of medieval Europe, the earliest example of a determined effort to do so is that of engineers in Canada. Nobel Laureate Rudyard Kipling devised the 'The Ritual of the Calling of an Engineer' in 1922 "with the simple end of directing the young engineer towards a consciousness of his profession and

society to practice their profession with the highest standards of integrity and knowledge, so that the safety of individuals can be ensured to the maximum extent humanly possible.

Just such an obligation devolves on architects in India as well. By the 1972 Architects Act, parliament restricted the practice of architecture in India to the members of the Council of Architecture. This exclusionary (and elitist) privilege carries with it all concomitant obligations that the Canadian society of professional engineers is so deeply conscious of, and affirms symbolically, as part of their very membership induction process. The architecture profession in India has not been as conscious of this onerous obligation as it should have been. It is because of this that architects command so little respect,



Source: IDC Worldwide Quarterly Handcopy Peripherals Tracker, Q1 2015

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and are even arrested when buildings collapse, having to prove later their innocence vis-à-vis the cause of failure.

To ensure that architects are able to fulfil their obligations and retain exclusive privilege of license to practice, there has to be in their training a corpus of technical knowledge which is continually updated according to advances both in theory and current practice. The diminishing importance of architects to the building delivery process is fundamentally because this has been lost sight of. Today, the sole remaining

relief in hospital pre-op rooms, air-traffic control rooms, vaastu, etc); and increasingly, project finance and project management.

In the profession, the tendency over the years to treat structures and services as expertise to be obtained from sub-consultants even for the simplest of buildings has permeated to the teaching of architecture. In spite of mandatory courses in structures and services related subjects, graduating students are not confident of being able to design simple buildings without the support

instructional hours during the five years of an architecture course, and more than 50% of the marks. Curiously however, the teaching of design (and architectural aesthetics) has become less and less formalised. Students are expected to learn design by doing class projects, which are overseen by studio teachers and subjected to periodic critiques (crits). In recent years, presence of students during studio hours has become not mandatory. Teachers, both regular and visiting, treat this as a convenient excuse to be either absent or be



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skill is 'conceptualisation' as one panellist had put it back in 2000, or 'design' in another's language.

'Design' is a skill of synthesis which merely begins with aesthetics. It is indeed difficult to market unless it encompasses and is informed by serious knowledge and understanding of Materials—especially the development of 'smart' ones; structures—now dynamic; services (including water and energy conservation, active/passive solar, acoustics, security, systems control - apart from electrical, mechanical, water supply and sanitation); landscaping; and in the urban context: traffic and transportation; micro-climate; ergonomics; even psychology (subliminal cueing in location and design of bars in restaurants and discotheques, stress

of engineers. The value of an architect to small individual clients, especially in sub-urban and rural areas where 'sanctions' are not required to build, is diminished correspondingly. Packages for analysis of structures have taken the tedium out of structural design and are used extensively by engineers. Architects can use these just as easily. The focus of all structures and services courses in architectural curricula must be made more practical so students can be given back the confidence to tackle the design of buildings comprehensively. These courses have to make architects self-reliant.

Design and Aesthetics: This is the subject area thought to set apart architecture from all other engineering disciplines. In general, 'design' accounts for over half the

present for a fraction of the allotted time. No wonder architecture courses have not been able to evolve a curriculum of four years consistent with all other engineering disciplines! The numbers of actual contact hours have become so few; it just does not feel possible to finish a course in a four-year-span. The UGC norms for teachers' workloads are predicated on the each contact hour requiring three hours of preparation. That is why the actual teaching load is fixed at around 15 hours per week (graded according to seniority of appointment). Studios, it would seem, require no such preparation. It is therefore, quite common to find a particular student scheme reviewed extempore in a highly variable manner by different teachers. Amidst all this confusion and sloth, the students

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'learn' design—presumably through a mysterious process of osmosis.

Design instruction is both the strength and the Achilles heel of architectural education. It is supposed to engender in students, skills of 'conceptualisation' which transcend the merely technical. The nurturing of this holistic 'renaissance' consciousness is what a speaker probably meant by calling architectural education 'general'. However, this 'vision' has to be complemented by the application of hard knowledge, and the discipline of what the visitor from Ball State U called 'critical' thinking. The balance seems to have been lost. A professional from Delhi lamented the loss of creativity among present day students whom

for architectural design. Analysis includes 'Architectural Programming'. Synthesis (or "pattern recognition" in modern mainstream science) is the essence of all design and a nodding acquaintance of works of Kuhn and particularly, Popper is a must to widen pedagogical horizons. Evaluation comprises post occupancy monitoring, 'lifecycle-costing' and the 'green' certification process.

Social Context: An academic from Bangladesh used the term 'eco-cultural articulator' to describe an architect. This description, though valid, begs the role of the architect as reformer, or an agent of social change. The 'greats' of architecture have all broken with convention.

was in the eyes of many, a humanist who revolted against the degrading animal existence of the contemporary working class and built for a more progressive, fulfilling lifestyle.

By contrast, Hassan Fathy's revival of humble mud building techniques from Nubia was derided in his lifetime. Yet his buildings in Cairo are now highly prized, and priced by the elite of Egyptian society.

These are examples of a vision that allows gifted individuals to address dimensions of form and function which even the users may not have been aware of, at least, not immediately. The requirements in India are somewhat more 'in-your-face'. Urban housing needs alone are

Approximately 80% of the slum population in Dhaka lives in dense slum clusters of between 500 and 1500 persons/acre.



Dharavi around 600 to 2000 persons per acre

he called 'extroverts', able to 'talk' but not 'create'. This is inevitable, for creativity depends on discipline to be productive. And discipline has gone out of the teaching of architectural design, to an alarming extent.

A useful avenue to explore in this context is the vast body of work in the field of Philosophy of Science which has pondered the nature of 'creativity' for long. The accepted three-step process: analysis, synthesis and evaluation, has relevance

Corbusier's Marseilles block was hated by the demoralised, post-Nazi-occupation French who dubbed it anti-people because Corbusier had anticipated (now mundane) things like dairies delivering milk to doorsteps, grocery supermarkets and communal laundry facilities. (There is a direct parallel in our slums today. Rural immigrants import a lifestyle including the rearing of animals and poultry, which is 'incongruous' in the urban context.) In retrospect, he

of the order of 20 million units or more.

In addition there are the necessities of schools, hospitals, cultural and sports facilities, institutional buildings, transport terminals, etc, which comprise the conventional infrastructure of developed economies. It is in this context that the pleas for 'social relevance', 'local context', 'regional roots', and even, 'reference to nature' by several of the speakers, have to be seen. The

Kowloon Walled City was the densest place in the world, ever. By the 1990s, the 6.5 acre area was home to 33,000 people over 5000 persons/ acre



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Bangladeshi visitor spoke of the need to develop new idioms for designing settlements at densities of 300 dwellings (=1,500 persons) per acre—five times the current DDA norms. This is the social reality.

There are other issues. Why do favelas in Latin America, shantytowns in South-East Asia, *chawls, bustees* and *jhuggies* in India look increasingly similar in spite of enormous differences in location, culture and economics? Perhaps because plastic sheeting and rusting corrugated GI sheets have become the common materials of construction. This is also the reason why regional flavours are disappearing from Indian architecture as well. Traditional materials, local wood of distinct structural and aesthetic qualities, biomass, grasses and reed matting, have all but vanished,

distorted) degree of success. The old is inevitably lost. We must try to ensure that there is continuity in evolution so that origins are not lost sight of.

More fundamentally, the very concept of an egalitarian society has been fatally undermined by the Reagan-Thatcher era. This has grave socio-political ramifications with the potential to transform the structure of urban human settlements totally. Housing enclaves with barbed-wire barricades and gun-toting guards in the Americas, Europe and even India, continue to proliferate. The ruthless extermination of street children continuing in Brazil and the recent Trayvon Martin killing in the US, are symptoms. The age of liberté, égalité, fraternité achieved by the French Revolution is over, and even the United States, where inequality is alarmingly

the momentum of change is too large to be regulated, and ensuring only benign effects of myriad technological innovations, is no longer possible. Drought stricken California vintners are using chemical laced oil-wastewater for irrigating orchards.

While the intractable problem of high birth-rates in poor economies remains; research involving *Teleomerase, stem cells and enzymes* specifically related to ageing, means that the 'fountain of youth' is no longer fantasy. UN and other research organisations had posited that world population would plateau at 10 Billion by 2060; now estimates are revised to 12 Billion with growth predicted right through to 2100.

How and where will people live is a crucial matter. While we are still coming to terms with the inequities of the industrial age and grappling with



Candelaria massacre



Trayvon Martin's funeral

as forests dwindle. The ubiquitous brick, cement and steel that replace these materials impose their own uniformity. More subtly, their relatively much higher cost drains away much of the design sensitivities and quality of craftsmanship that made the architecture of each region unique in the first place. The students of today must be made to assimilate and translate the local idiom to brick and concrete, but they are doomed to achieve only a somewhat limited (and

on the rise, looks likely to need a rewording of its constitution.

Futuristics: The pace of change in our lives, in Toffler's language, is so rapid that no serious thought about curricula can be entertained without thinking about the future. A panellist spoke of progressive collapse of earth's environment caused by technological advancement. This change, in gross terms, is now irreversible. While particular solutions to individual problems may be found,

human costs of problems like alienation and dysfunctional depressions of the information age, the colonisation of space has already begun and serious thought is being given to terraforming of other planets to develop alternative habitats for occupation by mankind. Students of architecture will have to learn to build self-sustaining environments in vastly different gravities and, in zero gravity. There will be known (and as yet unknown) problems to address—energy mining,



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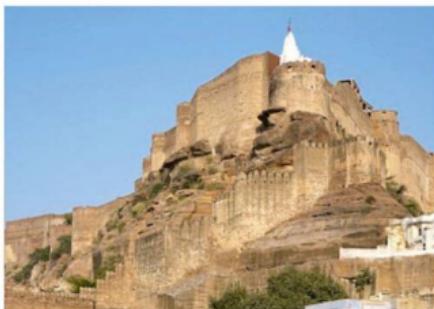
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protection from solar radiation and meteor strikes, maintenance and restoration of geosynchronous orbits (psychologically crucial if humans are to spend entire lifetimes in space?), to name just a few. The evolution of human society in space and in a perhaps hostile biological environment, even here on earth, will require serious, sustained study. Without this, architecture will become irrelevant.

Evolution of a Student: All education, even a professional education, has to allow individuals to evolve and find their place in society; to expose them to new ideas; to arouse interest; to learn to appreciate what is worthwhile and reject what is not. And above all, to think critically and independently. These faculties have to be acquired and developed, and in the end, is the only enduring worth as rote learning is forgotten. In "An Open Letter to

Students" Dwight D Eisenhower as president of Columbia University, wrote in October 1948, "We have the world's best machines because we ourselves are not machines; because we have embraced the liberty of thinking for ourselves, imagining for ourselves, and acting for ourselves out of our own energies and inspirations. Our true strength is not in our machines, splendid as they are, but in the inquisitive, inventive, indomitable souls of our people. To be that kind of soul is open to every American boy and girl; and it is the one kind of career that the nation cannot live without. To be a good American – worthy of the heritage that is yours, eager to pass it on enhanced and enriched – is a lifetime career, stimulating, sometimes exhausting, always satisfying."

Perhaps because of our colonial legacy, even 68 years after

independence the dimension of an individual student's place and role in Indian society is not expressly addressed in our system of education in any of our courses of study. This requires conscious, constant effort in this 'information age', when even European cultures are concerned about the onslaught and pervasive influence of American 'values' and the American 'way-of-life'. The rootlessness of our system of education manifests itself directly and overtly in the case of architecture. In most other streams of study, it is more covert but nonetheless insidious. It takes a landscape architect from America, to wax rapturous over the astonishing architecture of Amer fort in Jaipur (Mehrangarh in Jodhpur is a equally spectacular accomplishment on perhaps, even more difficult terrain) and see in Jai Singh's design still valid approaches to the problem of creation of civic structures on steep sites. Our students are allowed however, to remain in blissful ignorance of the relevance of our heritage to contemporary design. This shortcoming is ignored at the peril of severance from our origins not only as architects, but even as civic beings – custodians of a particular culture. 

Sreemay Basu is a former director of the School of Planning and Architecture, New Delhi. He is currently a member of State Planning Board, West Bengal.

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A Play House



Project: Mindtree Crèche, Bangalore
Architects: CnT Architects, Bangalore

The architects believe in creating spaces that act as a backdrop for life and the wonderful experiences that unfold in it. The project was proposed to accommodate the kids of Mindtree employees. A low budget facility had to be designed and built in a very limited time. The architects managed it to do it in four months.



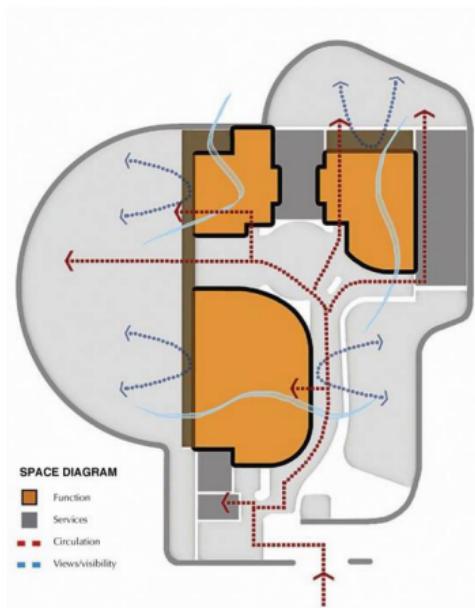
N SITE PLAN

1. ENTRY COURT	7. CORRIDOR	13. CENTRAL NODE SEATERS	19. SITOUT
2. LOCKER ROOM	8. COMMON ROOM	14. BABY'S PLAYROOM (CAP-10)	20. BACKYARD GARDEN
3. RECEPTION	9. TOILET (ADULT FRIENDLY)	15. DIAPER CHANGE/ STORE ROOM	21. KITCHEN
4. ISOLATION/SICK ROOM	10. PRE-SCHOOL KIDS (CAP-40)	16. LACTATION	22. LOCKER ROOM
5. SEATING/INFORMAL STAGE	11. SITOUT	17. TOILET-2 (KIDS)	23. CARETAKERS TOILET
6. INTERNAL COURT	12. PLAYGROUND	18. TODDLERS PLAYROOM (CAP-30)	24. SERVICE ENTRY

Here, the activities of the kids, their action, the setting in which they play, laugh, enjoy have been intensified with curved walls, colours, scale of openings and natural light and ventilation. Walls are curved and organic but sloping roof follows a straight geometry and supported on circular columns. Light roof being independent of walls helped in faster construction.

A crèche should have a warm welcoming entry. A kid who is going to miss his/her mom for eight long hours should feel comfortable to enter the space psychologically. The architects ensured this by creating a grand entry court







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where the parents can kiss bye to their loved ones. The shoe racks were designed to encourage the kids to playfully put their footwear in tubes of various sizes thereby creating discipline in the young hearts.

The lobby/reception table welcomes the kids and would engage them to lean over it and play around. The reception opens out to an internal court where the architects have managed to retain an existing tree.

All the three playrooms were designed around this internal court and each playroom opens out further to a landscaped garden. The verandahs intersect to a circular seating area where the children could sit around and listen to fairytales or have lunch.

The walls that separate the playrooms from the verandahs have interesting circular windows with beads which can engage the children to interact with the walls; these punctures also create visual connectivity across the

playrooms encouraging peer interaction and it also helps the nurse. The playrooms have a low false ceiling which would make the kids feel comfortable to their scale and it opens out to a larger volume at the ends thereby letting in natural light and ventilation. The external walls are glazed and they open out to the green landscape. The inner verandahs step down to an internal court where the kids could sit around the steps and could witness dance/singing performances by peer kids on the raised seater which can behave as an informal stage. The seaters would create a waiting area for the eager kids to be picked by their mom. The colour scheme of the crèche is of bold, primary colours and high contrast in graphics that evoke exploration and discovery in the kids.

The brick *jaali* wall wraps the facility all around to create a safe, secure environment for the kids which acts as a backdrop for their outdoor play area. These walls would age beautifully over time with the creepers taking over them and create a fairyland home for the kids. 

Factfile

Client: Mindtree Ltd

Design team: Prem Chandavarkar, Vikram Desai, Suhash Lograjan, Sudha K

Consultants: Dhruvraj, Novel Engineering Consultant

Contractors: Arun Constructions

Built-up area: 8000sq ft

Cost of project: Rs 1.5 crore

Year of completion: 2013



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A Wave in the Desert

Project: Cleopatra Group, Cario, Egypt

Architects: Design International, London

The project aims to set a new benchmark in mixed-use shopping and entertainment design. Currently under construction, Phase-1 of the project is scheduled to be open in the last quarter of 2016. Its iconic design, described as 'a wave in the desert', will become a new Egyptian landmark. The mall's strategic location in the heart of Cairo's most prestigious expansion zone, 6th October City, will serve a total population of over 17 million people. The mall aspires to bring back the glorious history of one of the world's greatest civilisations to the future...who better to bring fashion back to Egypt than Cleopatra herself?

Beyond the immediate catchment area, the mall will benefit of the high population density of the wider area in the Nile Delta. Alexandria, the second biggest city in Egypt, is only three hours north of Cairo. Also, it will benefit from the millions of tourists visiting the area every year.

Egypt, a country with a fast developing economy, is a major gateway between Europe, Africa and the Middle East. The country has a population of over 85 million people, more than 10 million tourists per year and is a major attraction for foreign investment. The project is aimed at a growing audience in Cairo and Egypt who are young, educated and affluent with a modern outlook on life whilst being conscious

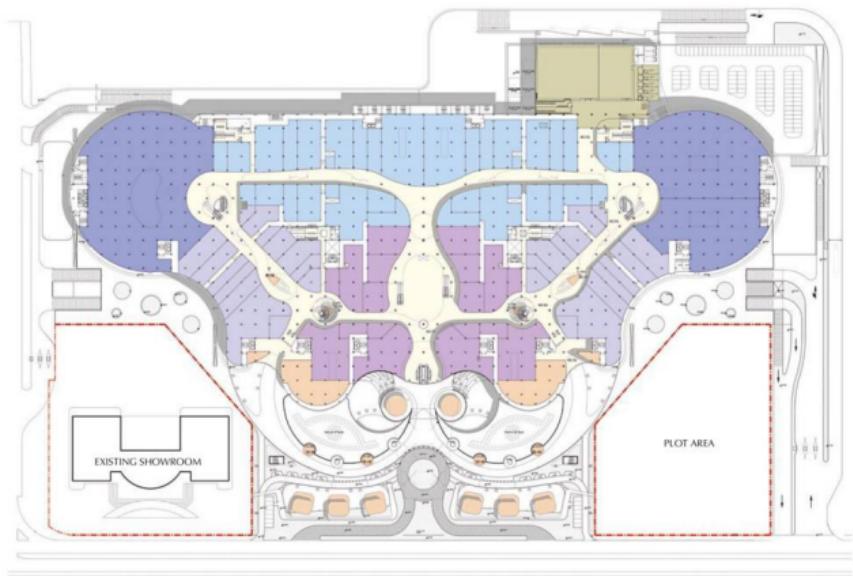


of Egypt's cultural heritage and standing in the world. The mall will not only change the urban landscape of Cairo, but it also symbolises Cleopatra Group's ambition to contribute to Egypt's dynamic economy and make Egyptians proud of their country.

The project is built in two phases. One of the main challenges for the retail concept was to provide a shopping and entertainment mix that caters for the varied needs of the mall's customers. DI Leasing, with its specialist knowledge of the Egyptian market, undertook thorough research to establish an understanding of the target clientele. The result is a balanced combination of retail, leisure and food and beverage. Each of these main categories is then divided further to ensure that the range of services covers all potential needs, be it VIP luxury shopping or the traditional fresh market.

There is a mix of services in one mall: The largest fountain with aquatic show in Egypt; prestigious luxury court; over 300 shops; fine dining destinations; 14 screen multiplex cinema complex; fresh market and gourmet hall; 70 outlets in food court with more than 2000 seats; More than seven anchor stores; a department store; spa; mosque; 465 shows/events per year (Cleopatra Court); kids park; three bank branches; and nursery and medical centre.





SITE PLAN/ GROUND FLOOR PLAN



CONCEPTUAL SKETCH

[Handwritten signature]

The mall features the most innovative concepts in contemporary retailing, whereby a comprehensive and balanced tenant mix with a large section dedicated to luxury, shopping, culture and entertainment is built around the personal needs of its guests. A futuristic fibre optic telecommunications system will enable the guests to work, enjoy and experience the mall as if it were the natural extension of their home.

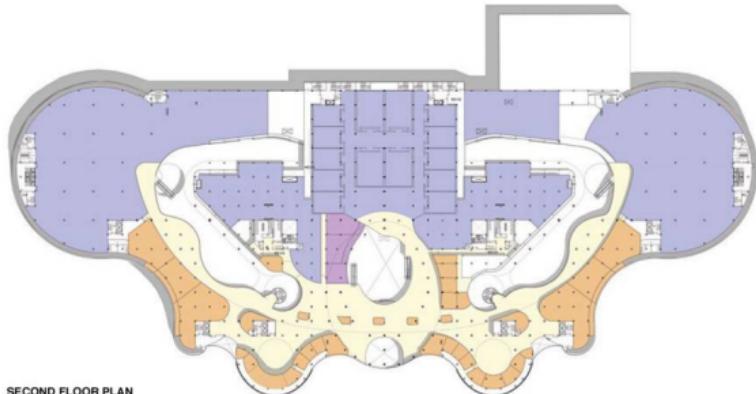
The concept takes ancient Egyptian laws of geometry, proportion and symmetry into the 21st century and the resulting architecture is contemporary and organic in design, reflecting on the past and looking into the future at the same time.

The iconic design is characterised by a gigantic canopy that covers the central area of the scheme with a span of over 200m. This grand gesture, defined by the architect as 'a wave in the desert', is an architectural statement that covers both internal and external activities. The wave canopy marks the project's symmetry, which is further enhanced by the design of two towers at the corners of the site, a luxury hotel located on the left, and on the right, an office building suited as a global headquarters. Outside, the most distinctive feature is a 20,000sq m artificial lake with waterfalls and a cybernetic fountain feature. The lake will also incorporate an evening laser beam display with musical accompaniment.

The mall features one of the largest multimedia displays



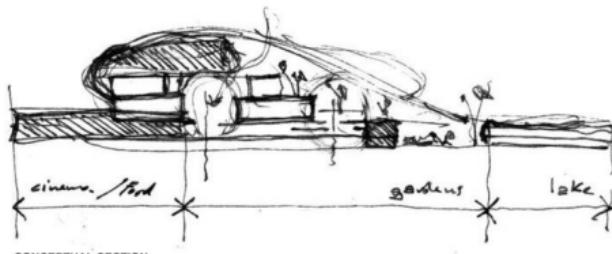
FIRST FLOOR PLAN



in the Middle East and North Africa region, right above the lake in the outside area of the mall. The lake and its falling waters will be surrounded by restaurants on the shopping centre side and by green dunes on the motorway side. This has been designed not just for aesthetic reasons but also to control the sound from the motorway.

The concept of the mall presents a unique fusion of interior and exterior spaces, which are all linked through

the iconic canopy running across the building. Along the canopy, shoppers first reach the outdoor entertainment and fine dining area. Just under the canopy on the top floor comes the light and spacious food court and DJ bar area. At the top level of the building, the best entertainment will be offered with the 14-screen cinema complex, children's educational centre and even active sports facilities where visitors can surf, climb and sky dive.



The roof of the mall features the innovative use of an ETFE film skylight system which consists of pneumatic cushions restrained in aluminium extrusions and supported by a lightweight structure. The cushions are inflated with low pressure air to provide insulation and resist wind loads.

Originally developed for the space industry, the material is unique in that it does not degrade under ultraviolet light or atmospheric pollution as well as being self-cleansing. The system combines exceptional light transmission with high insulation alongside a multi-layered construction that has been selected to allow for intelligent control of solar energy which automatically changes the insulation and solar transmission properties as required. By printing overlapping graphics on multiple layers and integrating the cushions with sophisticated pneumatics, the different layers can be moved together and apart from each other, varying the amount of light and solar energy penetrating the building and the visual appearance of the envelope. These unique properties help to make the project energy-efficient, cost-effective and visually responsive to changing climatic conditions.

ETFE coverings also offers excellent acoustic properties as the material does not cause echoes in the mall interior. Even when burning, the material shrinks, not spreading flames by falling fragments.

The fusion of old and new, excitement and tranquillity, interior and exterior spaces makes the mall unique in Egypt, both in terms of architecture and as a meeting place for people. Cleopatra Mall is expected to draw 1.5 million customers per month, which adds up to a staggering 18 million in its first year. This is projected to grow to 25 million customers per year after the first three years of trading. 

Factfile

Client: Cleopatra Group

Design Team: Davide Padoa (Principal Architect), Kolin Akbar (Project Leader)

Built up area: Phase 1 - Shopping Mall GBA 150,000 sqm, GLA 115,000 sqm, Car park 130,000 sqm (5000 spaces), Total 280,000 sqm

Year of completion: on track for early 2017

Cost of project: total investment (phase 1) \$350M



A Weave of Elements

Project: AARANA Lawns, Sevasi, Vadodara
Architects: UNEVEN, Vadodara



Located in Sevasi, Vadodara's most elite developing area, the project is the biggest of its kind with an area of approximately three lakh square feet, perfect for any occasion—an architectural masterpiece away from the chaos of the city. It includes a banquet hall of approximately 28,300sq ft, with a double height lounge area, guest rooms and other service areas on the ground floor and four sumptuous suite rooms on the first floor.

The monumental entrance of a large and impressive scale of 24' high, stands as a landmark in exposed brickwork and colonial columns, posing a huge gateway for a magnificent entry in adornment. With ample parking space, the lawn becomes unmatched to any such facility in the city.

A modern and refined translation of an artist's interpretation of colonial/Greek and modern/contemporary



SITE PLAN

1. MAIN ENTRANCE GATE	5. GAZEBO	9. ROOM
2. PARKING	6. LANDSCAPE AREA	10. DRESS AND TOILET
3. ENTRANCE VERRANDAH	7. WATER BODY	11. COMMON TOILET
4. MALL	8. DOUBLE HEIGHT AREA	12. PREPARATION AREA

13. SOILED STORE
14. SOILED PLATE STORE
15. KITCHEN STORE
16. KITCHEN

architecture defines the first glance of the main banquet hall with pediments, colonial columns and glass walls, thus giving a majestic aura of the space.

Climbing over the long spanned steps towards a huge wooden door with brass studs, mirrored arches above and falling glam spot lights, welcomes one into an unimaginable grand space.

A spacious, luxurious double height hall, with its simple yet elegant interiors, creates a posh ambience in itself. Intricate

jaali work arches over the ceiling and brass flower hanging lights bring in a captured moment of flowers showering from the sky, keeping one in awe and mesmerised with the space all the time. The glass walls provide abundant natural light and keep one connected to the outdoors without the feeling of confinement.

A beautifully landscaped outdoors of approximately 1,20,000sq ft, appears to be woven into the structure of the building, creating a dramatic yet harmonious and serene

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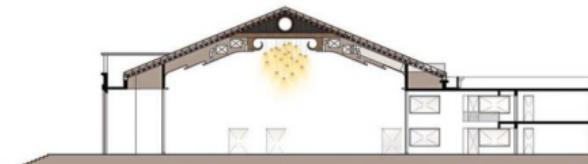


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atmosphere, helping the soul of the place come alive. It incorporates a water body and a flower-shaped water fountain in the courtyard, just like in a palace, royal, for the complete picturesque setting.

The final result is a poetic design that weaves the land like a single piece where all the elements work together to light the same universe. 

Factfile

Client: Aakash Waghela

Design team: UNEVEN

Consultants: Ashutosh Desai (Structural), Artech Engineering Solution (MEP)

Contractors: Kamlesh Patwa, Chetan Shah

Built-up area: 10,000sq ft

Year of completion: 2013

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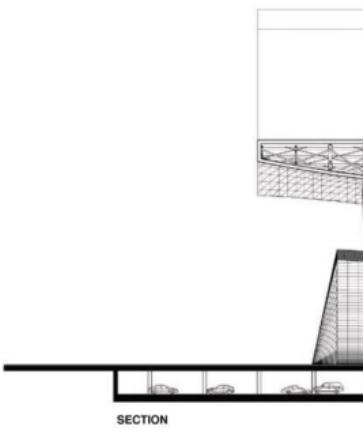
A Multi-functional Urban Space

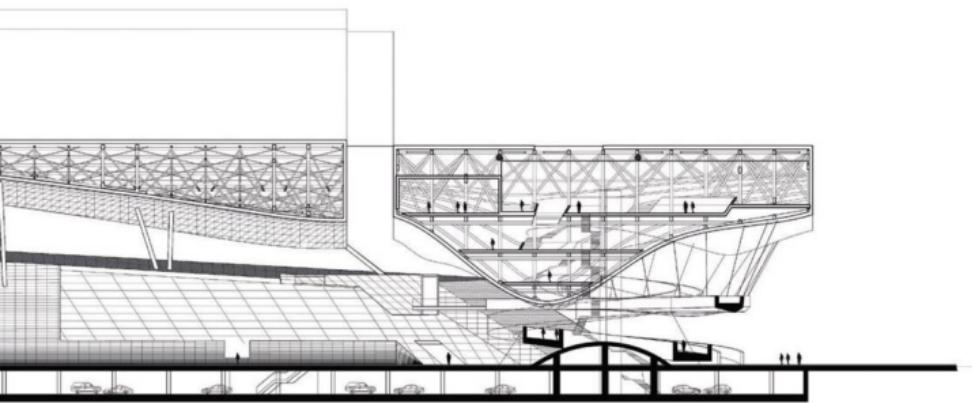
Project: Busan Cinema Centre, South Korea

Architects: Coop Himmelb(l)au, Austria

The design for the Busan Cinema Centre and home of the Busan International Film Festival (BIFF) provides a new intersection between public space, cultural programmes, entertainment, technology and architecture creating a vibrant landmark within the urban landscape.

LED saturated outdoor roof elements acting as a virtual sky connect building-objects and plaza-zones into a continuous, multifunctional public urban space.







Media, technology, entertainment and leisure are merged in an open-architecture of changeable and tailored event experiences. The result is a responsive and changing space of flows acting as an urban catalyst for cultural exchange and transformation.

The concept envisions an urban plaza of overlapping zones including an Urban Valley, a Red Carpet Zone, a Walk of Fame and the BIFF Canal Park. The urban plaza is formed by building and plaza elements sheltered by two large roofs that are enabled with computer programmed LED outdoor ceiling surfaces. The larger of the roofs includes a column-free cantilever of 85m over a multifunctional Memorial Court event plaza. The urban zones of the complex are formed by individual and recognizable building objects placed below the outdoor roofs. The building objects contain theatre, indoor and outdoor cinemas, convention halls, office spaces, creative studios and dining areas in a mixture of sheltered and linked indoor and outdoor public spaces. The design of these spaces supports flexible, hybrid functionality that can be used both during the annual festival period and day-to-day use without interruption.

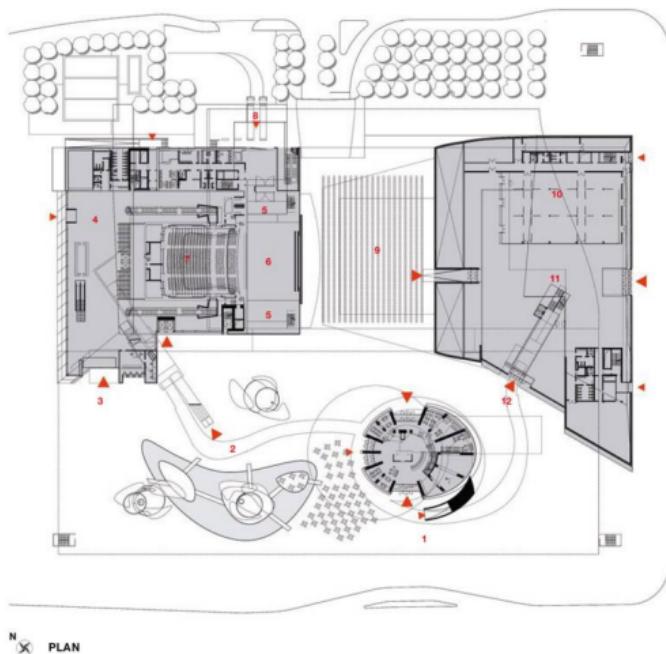
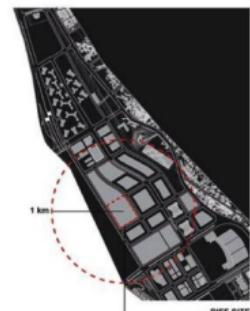
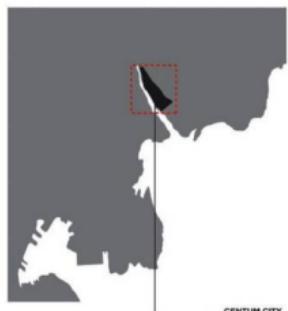
The urban zones defined by functional surfaces in plan are further articulated in a sectional dialogue between stone-clad "ground" forms of the Cinema Mountain and the BIFF Hill, and the metal and LED clad "sky" elements of the

roofs. The materiality of the building objects differentiates the spaces and articulates the architectural concept. Through their shape, placement and materiality, the various parts create a dynamic and informal tension between the ground and the roof.

The dynamic LED lighting surface covering the undulating ceilings of the outdoor roof canopies gives the centre its symbolic and representative iconographic feature. Artistic lighting programmes tailored to events of the BIFF or the Municipality of Busan can be created by visual artists and displayed across the ceiling in full motion graphics, creating a lively urban situation at night, but also visible during the day.

Imbedded in the architecture the lighting surfaces serve as a communication platform for the content of the Busan Cinema Centre. Light as art, which is at the very nature of cinema, creates a unique and memorable atmosphere for the public urban plaza and architecture of the BCC.

The Double Cone is the symbolic landmark entrance element to the Busan Cinema Centre and serves as the connective element between the Cinema Mountain and the BIFF Hill. Designed as a steel web drum on top of a series of radial concrete fin walls, the Double Cone also is the only vertical structural support for the large cantilevered roof acting as a large, singular column.





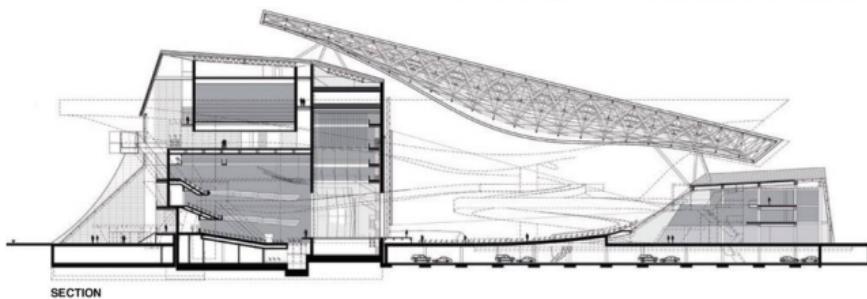
During day-to-day use, the ground level of the Double Cone contains a public café with outdoor seating, and the upper level links to a world-class restaurant, bar and lounge within the roof volume with views overlooking the APEC park and river beyond.

During the festival the Double Cone marks the Red Carpet Zone and VIP entrance to the Busan Cinema Centre, and can be used as a pre-event space for VIP's on the ground level, or as a pre-staging area for transfer to the Red Carpet procession to the outdoor cinema stage, or to the upper levels of the Cinema Mountain or BIFF Hill foyers via the red carpet spiralling ramp and bridges suspended from the roof.

The Cinema Mountain is a multifunctional building containing both a 1,000 seat multifunctional theatre with fly-tower and full backstage support, and a three-screen multiplex comprised a 400-seat and two 200-seat cinemas. Separate entrances and foyers are provided for theatre and cinema respectively, however the foyers and circulation are designed so that they can be combined depending on operational preferences.

Complete structural separation between the theatre and the cinemas ensures optimal noise isolation for the theatre space, which is designed as a first-class, flexible hall with seating on two levels and optimal sight lines and adjustable acoustics. A flexible proscenium type stage with side stages and fly-tower accommodates movable acoustical towers used to close down the stage volume for concerts and operatic theatre, but can be easily moved for theatre, musicals and other staged events. The stage includes a fore-stage lift that can provide additional seating, an orchestra pit or stage extension as preferred. Horizontally tracking curtains along the walls of the audience chamber can be hidden or deployed to adjust the acoustics of the space.

The Urban Valley combines a flexible flat ground surface and large stepped tribunes of the BIFF Hill as seating for a 4,000 seat outdoor cinema. The Valley is sheltered by a large sculpted outdoor roof with an LED ceiling surface and is oriented towards a flexible stage and screen area on the outside of the Eastern façade of the Cinema Mountain. Accommodation for purpose built projection screens, stages, loudspeaker and lighting arrays are provided allowing for exterior performances to share the interior theatre's backstage facilities.



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The BIFF Hill is a ground surface formation creating the tribune seating space of the outdoor cinema and accommodating the concourse, the convention hall, the BIFF-center, the BIFF-offices and the visual media centre. Given the flexible organisation of the ground plan, it can be easily adapted to the different requirements during festival and day-to-day usage.

During the BIFF festival, or for other special events, the Red Carpet Zone is created by a special drop-off and media-event processional entrance at the Double Cone entrance element. A red carpet can be extended from the Double Cone event space and photo position to the south through the park and along a pier. VIP's can enter from limousines along the street edge, or arrive by boat from the pier. Various options are provided for the red carpet circulation from the Double Cone to the different event and performance spaces depending on the scenario preferred, including a vibrant spiralling ramp from the staging level of the event space to the VIP restaurant lounge of the upper roof or to the BIFF Hill and Cinema Mountain on upper levels of the foyers. During non-event periods the Red Carpet Zone acts as the symbolic entryway into the Busan Cinema Centre complex.

The Walk of Fame contains the Memorial Court as a public plaza. The architect's proposal is to imbued sources in the ground surface projecting holographic images of the stars, directors, producers and the like who have been made a part of the Wall of Fame. Their avatars inhabit the memorial court as permanent residents; however their programs can be changed to show variable aspects of information over time or in relation to specific BIFF- events.

During non-event times the Memorial Court is used as a grand entryway to the Cinema Mountain and contains an outdoor dining area of the Double Cone Café overlooking the park and water beyond.

Due to the column-free sheltered roof above, the public plaza of the Memorial Court is a multi-functional event

space that can be utilized for BIFF- or Busan City- events without interrupting the day-to-day activities of the Busan Cinema Center, or simultaneously with other events in the additional spaces.

The BIFF Canal Park is proposed as an extension of the open network of public programmes into the planned riverside park, and as a linking element between the river and the cinema complex. A new pedestrian footbridge is proposed to connect the Busan Cinema Centre site with the park across the Boulevard to the South connecting the Double Cone with the APEC Park. An additional outdoor event 'bowl' is proposed surrounded by canals that can provide public and private boat access to the project site. Space for a future extension of the Busan Cinema Centre project is proposed as an island among the canals, further integrating the cultural functions of the Busan Cinema Centre project with the surrounding public space and landscape environment. +

Photo credit: Duccio Malagamba; Coop Himmelb(l)au

Factfile

Client: Municipality of Busan: Kim, Byung-Heui; Cho, Seung-Ho; Choi, Young-Eon; Seo, Myoung Seok

Design Principal/CEO: Wolf D Prix

Project Partner: Michael Volk

Project Architect: Günther Weber

Design Architects: Martin Obersacher, Jörg Hugo

Project Team: Sergio Gonzalez, Rob Henderson, Guthu Hallstein, Matt Kirkham, Veronica Janovska, Dieter Seeger, Markus Baumann, Jasmin Dieterle, Anja Sorger, Jana Kucerova, Jan Brosch, Ivana Jug

Built-up Area: 10,005sq m (without roofs)

Cost of Project: about EUR 100 Mio

Year of Completion: 2012

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A Visual Connect

Project: ZERRUCO, New Delhi

Architects: Studio Lotus, New Delhi

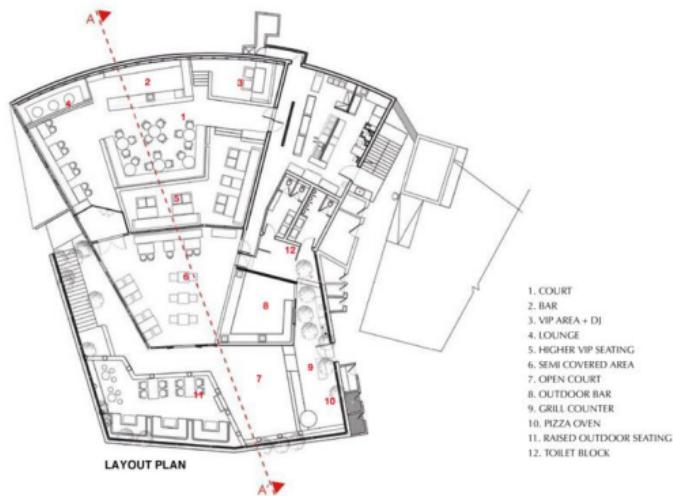


ELEVATION



The brief of the project was challenging from the perspective of creating an F&B experience that went beyond creating a restaurant or a bar. The clients wanted a space that had the following parameters – a space that in the day works as a dining space, evening as a bar and restaurant, converts to a lounge late evening and subsequently, post-midnight transforms into

a nightclub. The venue was also to be flexible enough to work for live music events as well as fine dining festivals. To have two distinct music zones – this called for a high level of acoustic isolation – without losing transparency. Have a grill and wood fired oven as an integral part of the experience. Create an identity that is timeless and is appealing across the above genres.



The venue is an independent space set in the compound of the Ashoka hotel in Chanakyapuri, New Delhi. It consists of 3,000sq ft of indoor space and 2,000sq ft of outdoor space. The building was completely decrepit and needed to be brought down and rebuilt on the same footprint with a minimum downtime.

The space was conceived as a tall structure that

transitions into a semi-covered verandah that in turn bleeds into an outdoor space. This allowed for the spaces to be truncated into zones, also allowing for creation of different experiences as per the brief.

Custom designed acoustically isolating glass and framework allowed for the creation of visually connected yet acoustically isolated zones.

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SECTION

Different floor levels have been created to allow for visual connections for different activities, such as the DJ console, bar counter flanked by a zone with a more bar like mood at the entrance lounge (which also serves as a waiting area for diners), private dining zones that are slightly elevated to create lines of sight to the live music and the dance floor.

The material palette has been carefully curated from natural finishes and colours such that the feel is fresh and chic in the day and becomes more glamorous as the evening sets in. The indoors is stone, tan leather and walnut furniture offset by accents of floral fabrics whereas the outdoors is sandstone, seamless floors in sand washed cement and oil finished timber offset with pale colours of blue and blue grey.

A custom designed three dimensional CNC router cut Ash wood wall becomes the principal feature for accomplishing the transformation from restaurant to nightclub. In the day, the white ash wood is fresh and

natural, in dinner mode it is front washed with spotlights, in the lounge mode is back lit with LED washers and in club mode each 4"x4" tile is individually mapped as pixels by an advanced multiple projector setup that is hooked up to the DJ console. 

Factfile

Client: Kashif Sarfi and Prashant Ojha

Design team: Ankur Choksi, Arun Kullu, Priya Jindal, Shruti Gupta and Arun Kumar

Consultants: Navin Jaitley (Structure), Dinesh Chandra (Electrical), Abid Hussain (HVAC)

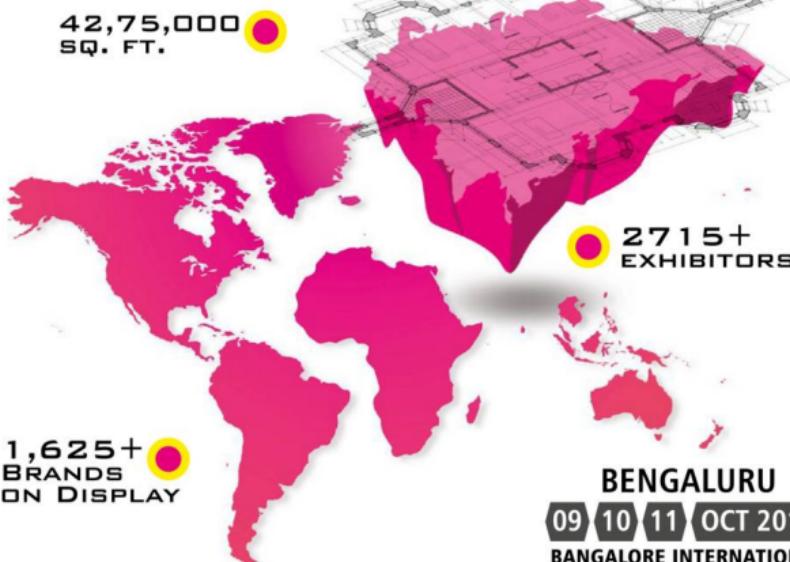
Contractors: Amitabh Bendre, Studio Box

Year of completion: December 2013



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A space for intellectual feed...

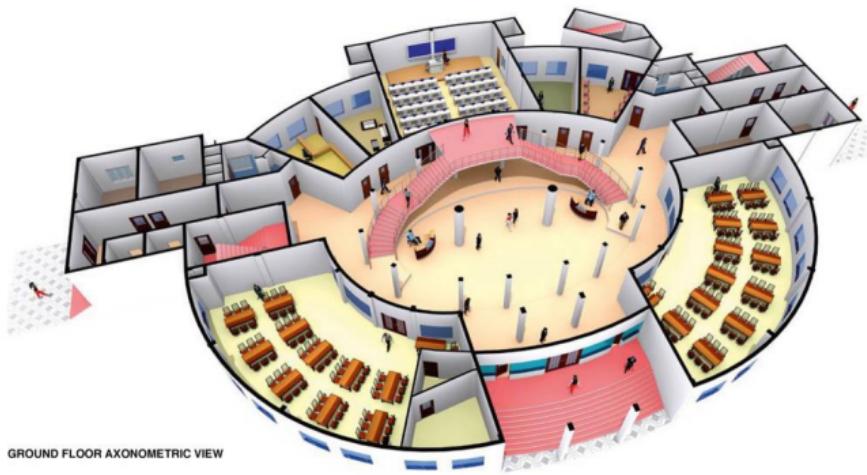
Project: Hindustan University Library, Chennai

Architects: Oscar & Ponni Architects, Chennai

The library, one of the most dignified in the country, is located in the Hindustan University Campus, Padur, Chennai. The oval shape of the library symbolises 'continuity of life' and is a cornerstone and a contribution to the education and preparation of the young generation for the future. Oval shapes and dynamic line of architectural design—this is how we can summarise the effect of the building and its features. It will teach the young that spiritual and moral values are of essence and should be their guiding light. The main concept and the inspiration of the design of this library is the Roman Colosseum. Overall this beautiful oval shaped building is a landmark in the campus of the Hindustan University.

The library is a G+6 storeyed building. The first four floors are library, the next two are the classrooms and the last floor is the administration area. The entire façade is treated with stucco and punched windows. This entire building is centrally air-conditioned. The plan being oval in shape, one gets excellent views from the inside out towards the campus. The interior of the library building emphasises clarity of organisation of the various spaces, adjacencies as well as continuity and contiguity of the library collections. Reading areas give nice panoramic views from the oval geometry of the building and plenty of natural light. The three-storey atrium space is the highlight of this library which is also a beautiful public space for students and faculty to meet.

A grand wide two storey entrance stairway leads to the entrance plaza, where students can 'hang out'. Upon entering the lobby of the library, one can walk into a grand three storey atrium which has a bust of the founder and have a grand staircase which leads to the upper floors. There is a beautiful fountain which is placed between the circulation desk and the terminal system. On the ground floor, on either



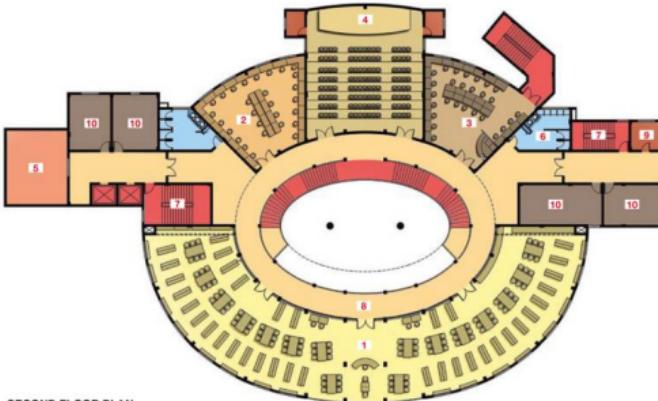
GROUND FLOOR AXONOMETRIC VIEW



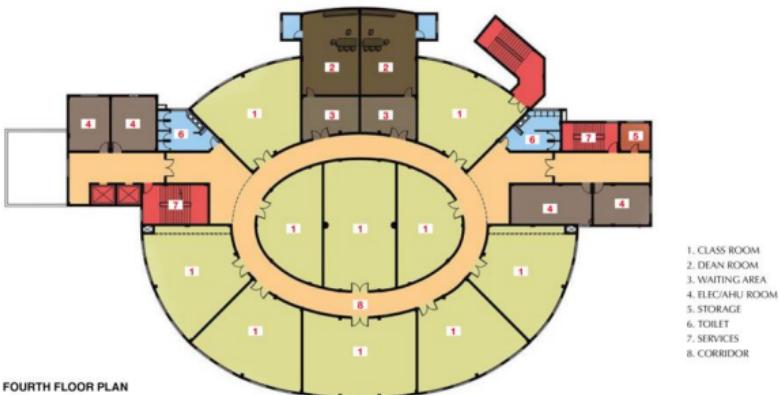
- 1. POST GRADUATE BLOCK
- 2. RAINWATER GUTTER
- 3. VOLLEY BALL COURT
- 4. WORKSHOP BLOCK
- 5. ROAD
- 6. SHED
- 7. TENNIS COURT
- 8. CONCRETE BRIDGE
- 9. PAVED PLAZA
- 10. LANDSCAPE
- 11. ASPHALT ROAD
- 12. ELEVATED PLAZA
- 13. LIBRARY BLOCK
- 14. SUMP
- 15. GENERATOR
- 16. EB ROOM
- 17. RETAINED COCONUT GROOVE

N SITE PLAN

1. REFERENCE AREA
2. COMPUTER ROOM
3. INTERNET CAFE
4. SEMINAR HALL
5. TERRACE
6. TOILET
7. SERVICES
8. CORRIDOR
9. STORAGE
10. ELEC/AHU ROOM



SECOND FLOOR PLAN



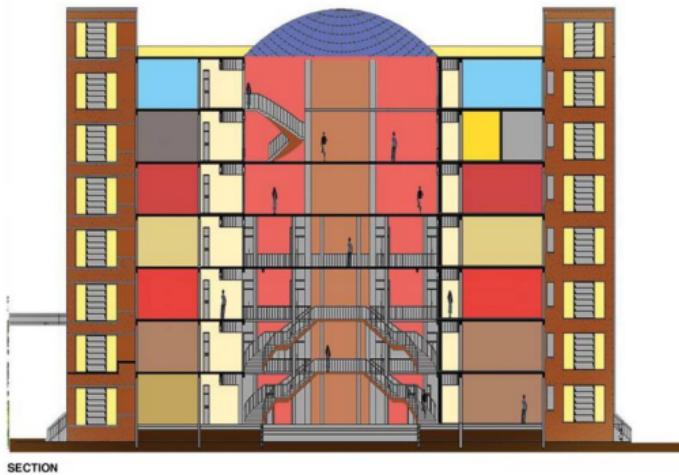
FOURTH FLOOR PLAN

side of the lobby there are reading rooms. The atrium and the grand staircase in the atrium are the heart and soul of the library. The reading rooms are oriented in such a way that lighting and ventilation are achieved properly. There is space for new arrivals in the ground floor. There is a mini auditorium with a seating capacity of 150. On the left side of the auditorium there is a room allocated just for the VIP's who can directly enter through the entrance in their room, while the public access the auditorium through its entrance. The auditorium has a store room, a light and a sound control

room. Next to the auditorium there is a room for the librarian. There is a computer room for browsing and chatting which is placed next to the librarian room. The library can also be accessed on both ends and also has a staircase to reach the other levels. Apart from these main rooms in this floor there are separate rooms for electrical and AHU. The toilets are provided near the staircase.

The first floor consists of three reading zones out of which one is for research and scientific journal readers while the other two are for general reading. One of the two general





readers zone is very spacious. The reading zones are oriented in such a way that all the areas get proper ventilation and lighting. The lifts and exit staircase are placed in close proximity to the reading areas. There is also a classroom and an audiovisual room for the benefit of students. There are separate rooms for AHU and electrical.

The second floor consists of a very spacious reference room, which is oriented in such a way that light and ventilation are achieved. There are two computer rooms and a digital library. There is a separate room for internet café for browsing. There are separate rooms for AHU and electrical.

The third floor consists of two computer rooms, and classrooms which are five in number. There are three classrooms for UG students and two for PG students. There are separate rooms for UPS, AHU and electrical. There is a very spacious classroom for UG students in which 60 people can be seated.

The fourth floor consists of two dean rooms which are accessed through the lounge. It also contains nine classrooms arranged such that there are four classrooms on one side three in the centre and two on either side of the dean's room. In this floor also there are separate rooms for AHU and electrical.

The fifth floor consists of two staff rooms, an academic council room and six classrooms, which are properly oriented such that light and ventilation are achieved. There are separate rooms for AHU and electrical.

The sixth floor is the administrative floor. In this floor there are chairperson's office which is accessed through a reception area, conference room, two director rooms, pantry, waiting room, secretary room, ante room, executive room, rest room and a dining room. There are separate rooms for AHU and electrical.

Air Handling Units are attached with the heat recovery wheels as the energy conservation unit. Each AHU is attached to the indoor air quality sensor to monitor the air quality and modulate the fresh air damper to allow the adequate quantity of fresh air.

In case of an event of fire, the lift well pressurisation fans will switch on and maintain the evacuation path at a high pressure to prevent the smoke entering the staircases and lift wells. Ventilation fans and exhaust fans are operated periodically to exhaust the toilet odours and ventilate the areas. 

Factfile

Client: Hindustan University, Chennai

Design team: Oscar & Ponni Architects

Consultants: Alex Jacob

Contractors: Corner Stone

Built-up area: 90,000sq ft

Cost of project: Rs 9.5 crore

Year of completion: 2008

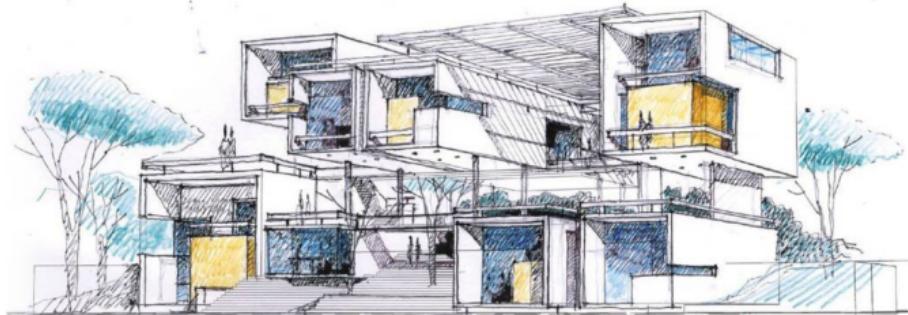


A Club House

Project: Rohan Mithila: Club House, Pune
Architects: Mindspace Architects, Bangalore

Rohan Mithila is a residential development on a 13-acre land with roads on three sides. The central spine is a two levelled large green space with seven-storeyed apartments placed around it. A vehicular road on the periphery keeps the central green totally traffic free. The axis of the spine culminates to the club house





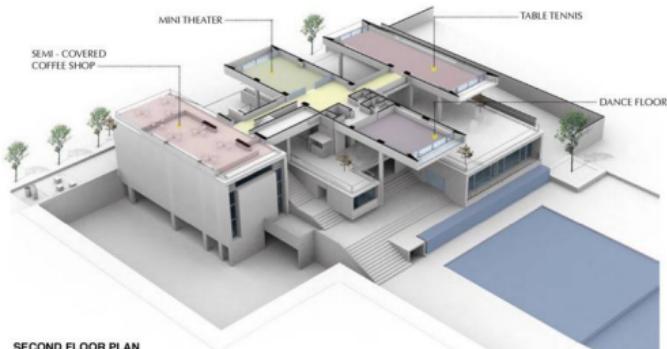
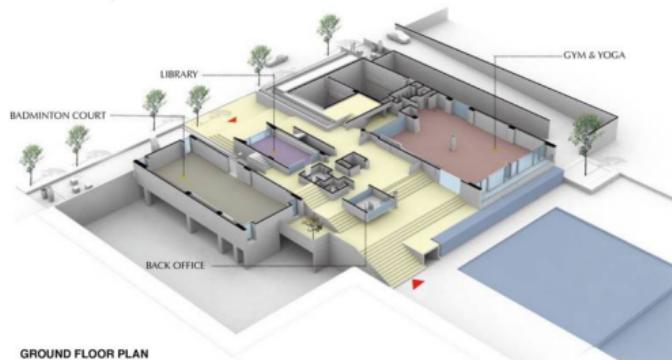
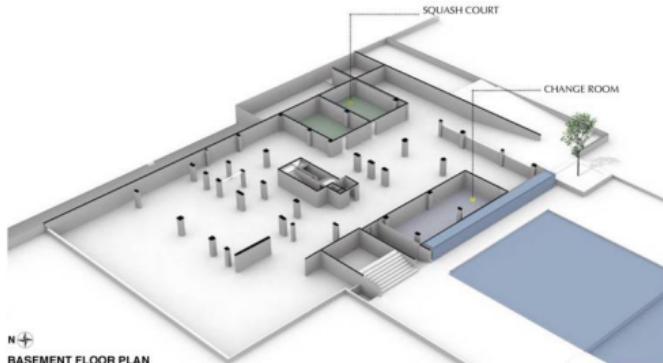
SKETCH OF CLUB HOUSE

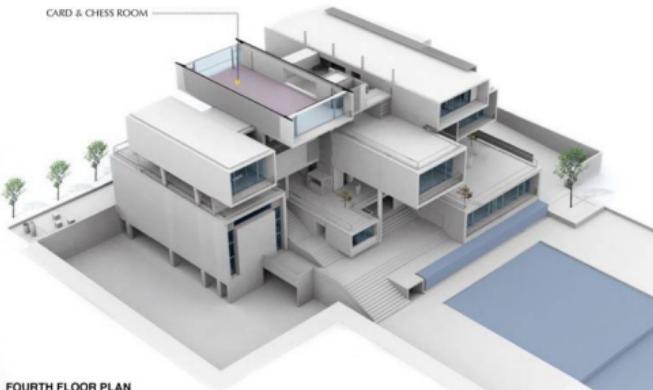


which forms the focal point. The location of the club house necessitates response to a large linear open space fringed by seven-storeyed apartments. The entry plaza with its double height colonnades behave as a transition space taking one away from the noisy exterior space to the serene interiors. The entry at a higher level allows the view of the entire stretch of green and the club house, which is visible through layers of frames, colonnades and finally unfolds as one descends along wide cascading steps. Reflection of

the club house in the swimming pool in the front reinforces magisterial character that the location necessitates.

Requirement was to house games like badminton, TT, billiards, squash and its ancillaries, etc. Each of this space is shaped by the minimal geometry of a cuboid adhering to the standard size required for that particular game. These cuboids are placed in a way that the in-between spaces become lounge, café and breakout spaces. Large cantilevers give a levitating feel to the extruded form.





The sides of the cuboids are blank walls which have the main structural elements. Clean soffits without beams make the structure look lighter and the tapered edges further contribute to the slender appearance of the structure. Simplicity of the form is affirmed without over detailing. The interior of each of the boxes frames and communicates

with the exterior through large transparent glass. White walls and grey granite flooring are austere but elegant. Open decks and terraces between the cuboids set up a dialogue between the central green and the building, and enhance wind, time and nature in space. Wide steps and staircase connects the building to the landscape. Lighting





plays an important role to accentuate the form during night making it feel afloat with large cantilevered soffits. Colours on the internal walls visible through the glass during night add a different dimension to the form. On the whole, the concepts establish a tranquil relationship between the buildings, human, site and nature. 

Photo credit: Mindspace

Factfile

Client: Rohan developer

Design team: Sanjay Mohe, Shylaja, Yatindra Patil

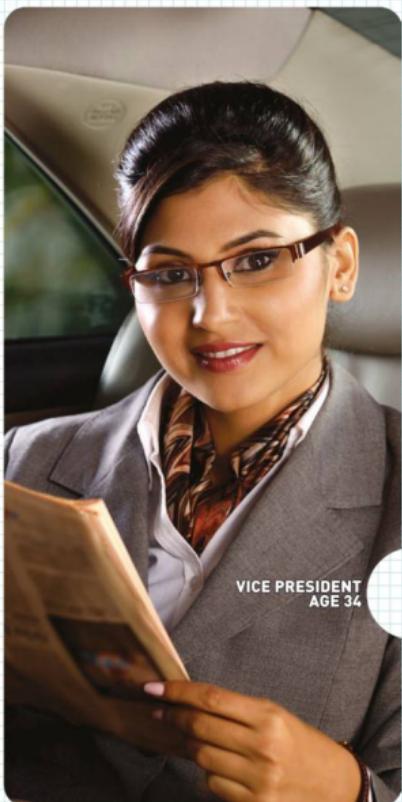
Consultants: JW consultant (Structural, Mindspace (Interior Designers),

Liriolope Design Consultants (Lighting)

Contractors: Rohan Developer

Built-up area: 4,000sq m

Year of completion: 2015



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This space being very small needed attention on keeping the planning simplistic—

Project: SAVORY Café and Restaurant, Greater Noida
Architects: ASPIRE DESIGNS, New Delhi

As said by the great architect Louis Sullivan, "Form follows Function", a few get to understand it. In interiors we mostly tend to lose on the foremost aspect of design i.e. space utilisation but rather burden it with overpowering elements to justify a theme even though they may be hindering the functionality of a space.

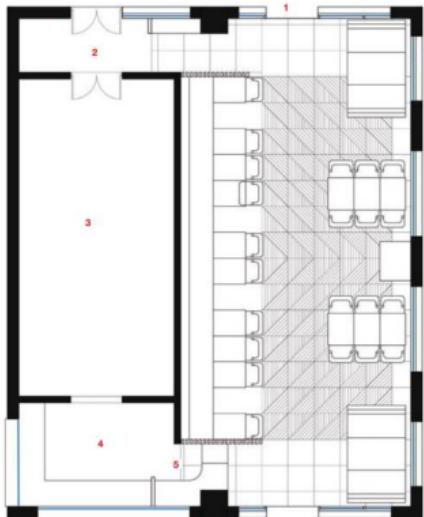
This space being very small needed attention on keeping the planning simplistic so as to use the small space optimally and ensure openness.

Then is what follows – form, the design idea and the design theme.

Instead of overpowering and overusing a theme, the core design motive was to make the space feel comfortable but appealing, rustic and classy, different but not eccentric.

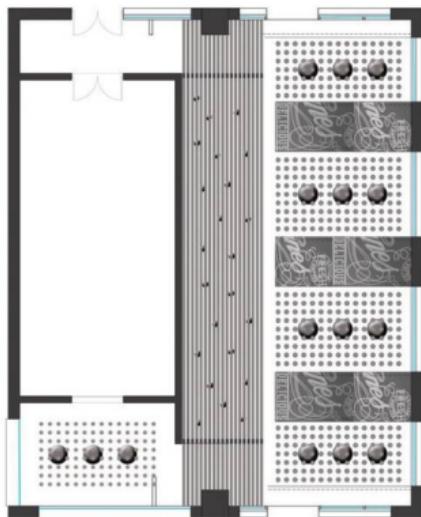
The client only had one key directive for architects to convert the black space into a lively one, giving the feel of both a café and a restaurant. Keeping full trust in the design team to come up with a concept that in a small space could be relatable to all age groups wanting to spend some leisure dining time. Keeping this as the primary idea, the architects brainstormed with the project team to come up with a complete concept that could be delivered quickly, and cost effective without compromising on the design.

The design of the restaurant is a rectangular space with entry from the smaller sides. Having one wall with large windows was perfect for placing seating aligned with each window to optimise light and view of landscape.



FLOOR PLAN

1. SERVICE ENTRY
2. KITCHEN SERVICE
3. KITCHEN
4. CHAT/COFFEE CORNER
5. CASH COUNTER



CEILING PLAN





SHAPE MATTERS



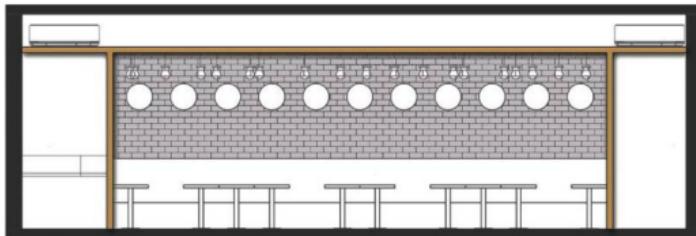
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ELEVATIONS

Jute has been used innovatively to form curtains framing the large windows.

The other long wall shared with the kitchen formed back for a long sofa seating area. This wall being a new construction was the only large wall in the area and was thus left as an exposed brick surface saving on plaster and paint finishes while adding a rustic backdrop. The wall was then lit up brightly by a continuous line of metal hemispheres. This wall and seating with it, is framed by a box of wooden Indian Pine battens. This space within the space gives a feeling of enclosure while looking out to the whole restaurant. The battens placed at an interval form long perspective lines directing the eye through the length of the space, broken only by hanging filament ball lights strewn randomly. The horizontal and vertical lines form a perfect combination to create an element in itself.

The flooring is a like a modern carpet, pattern of triangles within squares, symmetrically mirrored at the centre to match the symmetry of the layout. The pattern is created by using a combination of vitrified tiles.

The ceiling somehow is the most appealing part of the space, attracting the eye often. Long hanging factory style lamps lighting up the tables are aligned with the centre of the

tables and the windows. Giving the backdrop are hanging rustic log pieces (cut pieces from cheaply available *ballis* used for construction scaffolding.)

Panels between the seating rise on the walls and turn on ceiling. The team worked with unison with an artist to create calligraphic murals which were then hand-painted, bringing in an element of funkiness. Keeping the rest of the walls also dark forms a perfect background to highlight wood used in its rustic forms and give prominence to light.

Floor to ceiling, all follow a rhythm in colour, texture and geometry. The restaurant — an open outward looking space in the day through large windows becomes a well ambient enclosed introvert bright space at night.

Factfile

Client: Saurabh, Savory Cafe Hospitality Pvt Ltd

Design team: Ar Satya Saxena, Ar Annu Saxena

Built-up area: 1145sq ft

Year of completion: 2014

ARCHITECTURE+DESIGN

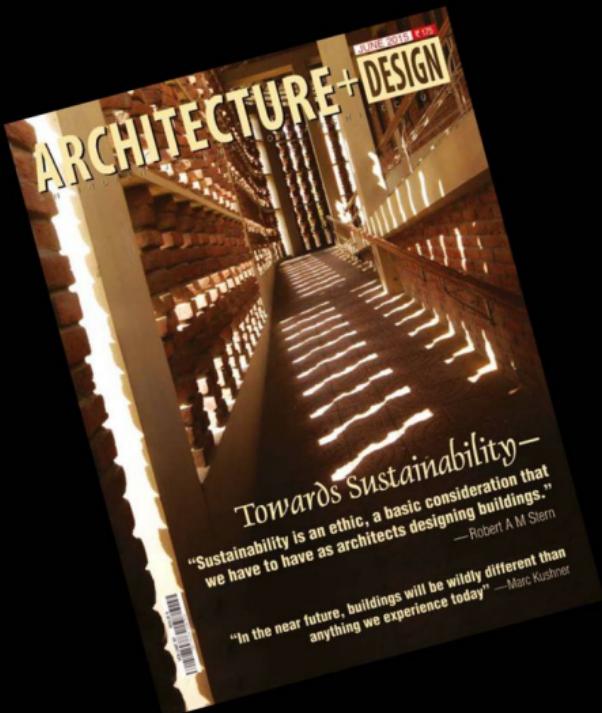
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Buddhist Expressions...



Project: Fangsuo Bookstore in Chengdu, China
Architects: Chu Chih-Kang Space Design Co, Ltd, China

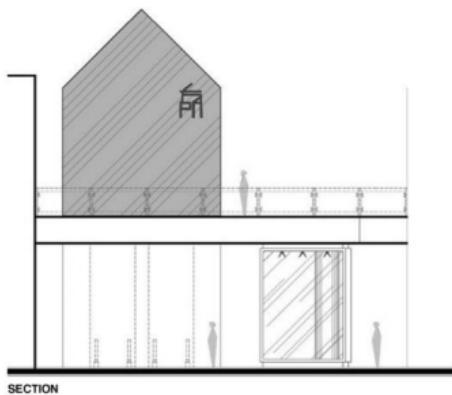
Designing a bookstore has always been a dream for the Taiwanese designer. The architect's initial proposal was centred around 'The Secret Scripture Library'. Scripture libraries have been found around either in or under Buddhist temples for centuries and have an extended meaning of stored wisdom in Mandarin Chinese. This concept really resonated with Fangsuo and was immediately accepted. In the 14 month process that ensued, neither party wavered on this core concept of a Secret Scripture Library.



In the beginning, there was no definitive picture for how the bookstore should look aesthetically. However, it was imperative to the owner that the bookstore had to have Chengdu (provincial capital of Sichuan, China) running through its very core. With this in mind, the team began research on the city and found significant historical connections to the site, such as links to Daci Temple and one of the most famous monks in Buddhism – Xuan Zhang of the Tang dynasty.

This research also brought to light the emotional connection that people of Sichuan have with *Wo* (a nest, cove or home) and *Bai* (intentional placement or design).

In the thousands of years of Chinese history, there have been numerous and infamous quests for ancient scriptures and the wisdom that they hold. This spirit of exploration



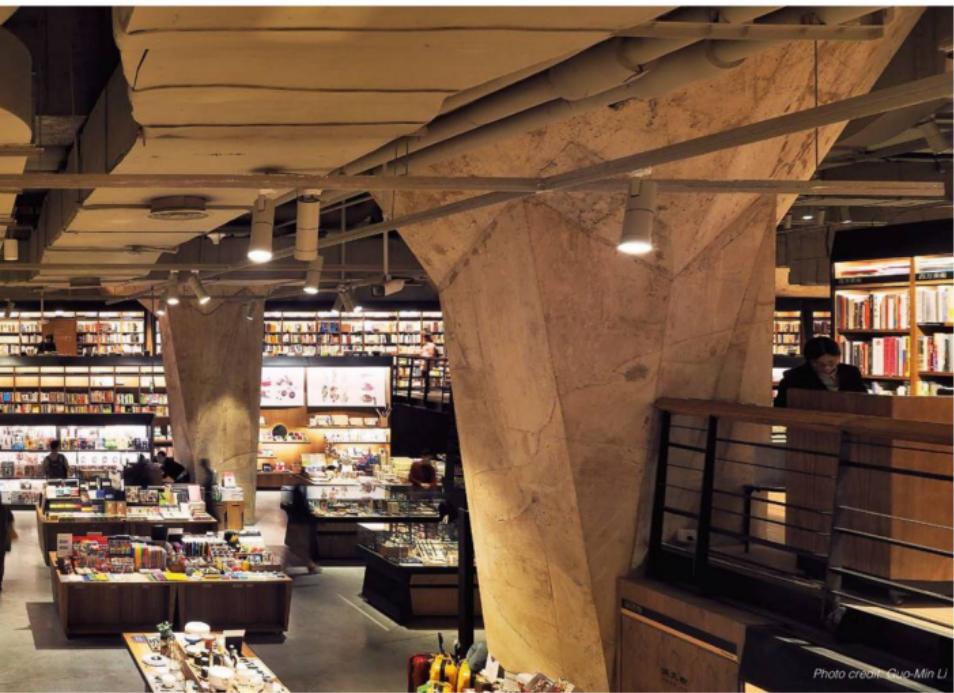
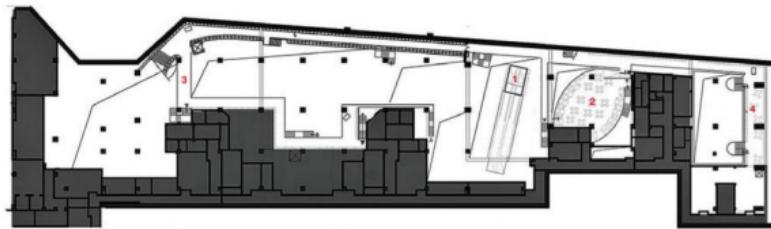


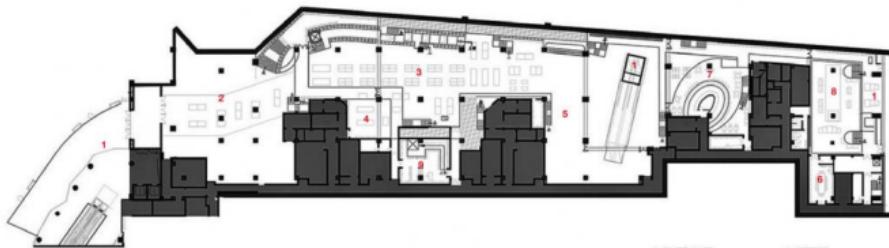
Photo credit: Guo-Min Li





MEZZANINE PLAN

1. ENTRANCE
2. COFFEE
3. BOOKS
4. CHILDREN BOOKS



BASEMENT PLAN

1. ENTRANCE
2. FASHION
3. BOOKS
4. COFFEE
5. ART
6. OFFICE
7. COFFEE
8. CHILDREN BOOKS
9. STORAGE

was something that the architect wanted to capture in the bookstore. Moreover, the architect not only wanted people to experience this quest into the unknown, but he also wanted the bookstore to have the solemnity of a temple since books represent some of mankind's most deep and profound wisdom.

The architect envisioned a bookstore that embodied the essence of ancient scripture libraries, but he also wanted a space that spoke to the Sichuan people and their way of life. Sichuan people lead a slow-paced and relaxed lifestyle and they love to socialise. Within the province one

will always find spaces where he/she can nuzzle down and read a book or coffee shops where one can socialise with friends. These spaces represent how central *Wo* and *Bai* are to the Sichuan people.

The Buddhist expression '*fa wu ding fa*' – nothing is fixed, always pushes the architect to create and innovate. This embodies his entire design philosophy.

The toughest challenge was how to improve and push the project to its very limits so that the customers walking through the store would experience genuine emotions and embark on the narrative of the scripture hunt. The

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experiences of the customers would be the defining factor to make this piece truly memorable.

From start to finish there were around 50 revisions to the design and the architect invested almost four times the manpower and resources compared to other projects. "There is no wasted effort, when one is not afraid of adversity and puts their all into something" – Chinese proverb. For the architect, this attitude drove him and his team towards the finish line of this project.

For the architect, the written word represents the collection of shared knowledge and wisdom. With this foundation of our known world we explore the unknown future. To encourage the customers on this journey of exploration, space full of imagery of the vast cosmos

was infused, with designs of constellations and planetary diagrams. The architect really wanted for people visiting to feel that they were in the vast depths of the cosmos.

Following the theme of the cosmos, the entry to this building is through a sculpture shaped like a meteor. This mysterious tunnel is intentionally designed to feel narrow and confined for those passing through. This near claustrophobic experience is then followed by the immediate release into the large open space where one feels the pressure immediately released. The journey through this meteor, this ark to knowledge, is designed to release tension and allow customers to enter the space with a relaxed frame of mind, open to discovery and enchantment.



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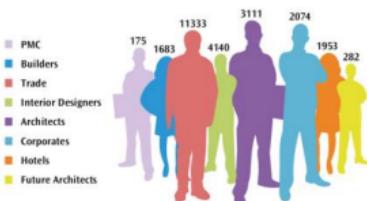
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PART SECTION

Despite the highs and lows throughout this project, the bookstore was well received by everyone and continues to enchant people. For the architect, the job of a designer is to help dreamers realise their dreams. While the architect appreciates the positive feedback for his designs on the bookstore, he feels that the ultimate success of the store is down to the ambitious vision of the owners. This project not only allowed the bookstore to realise their dream, but allowed the architect to fulfil a lifelong goal of designing a beautiful bookstore. 

Factfile

Client: Fangsuo Culture Development Co, Ltd

Design team: Chu Chih-Kang Space Design Co, Ltd + Fangsuo

Consultants: Xingren Culture Communication Co, Ltd

Contractors: Shanghai YueQun Metal Decoration and Construction Co, Ltd

Built-up area: 5508sq m

Year of completion: 2015



An Affair with Pan-Asian Cuisine

Lunch 12:30 pm - 2:45 pm

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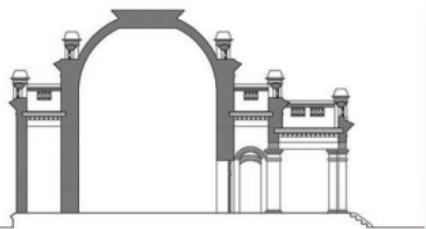
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Instilling Historical Elements...

Project: Sri Govindji Temple, Imphal, Manipur

Architects: Design Consortium, New Delhi





SECTION

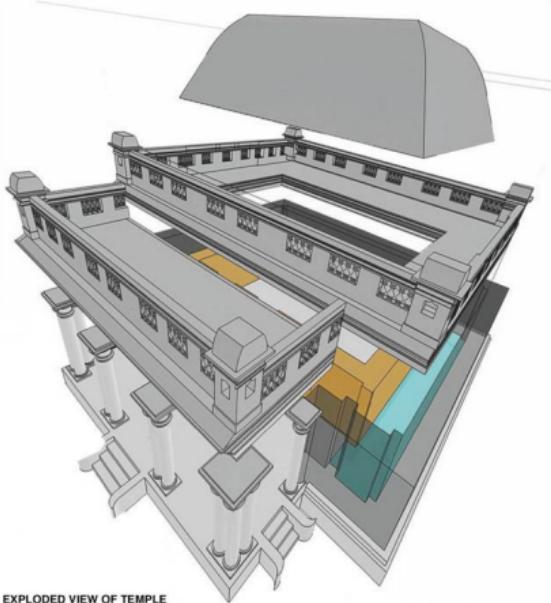


Sri Govind Ji Temple is located inside the Kangla fort, Manipur, a highly seismic area. The temple was built in 1846 AD during the reign of Maharaja Nara Singh. Unfortunately, this temple was subjected to major structural damage due to earthquakes and eventually, the deity was removed from the premises and moved to a new temple and subsequently the temple was abandoned.

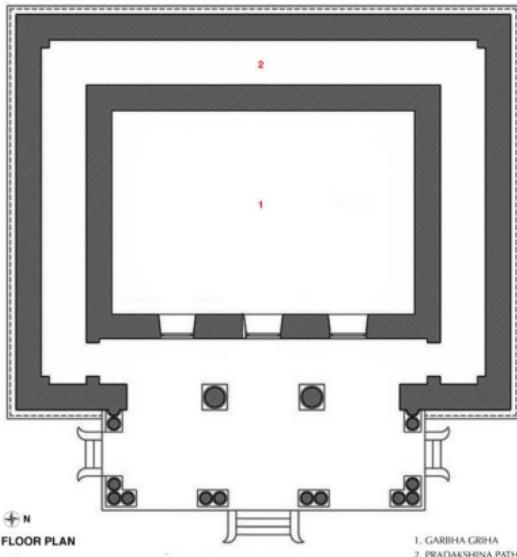
Like any masonry building material, terracotta installations are subject to water infiltration and freeze-thaw damage, so the temple restoration critically addressed the moisture damage, expected unit spalling and cracking repairs and masonry joint damage. The carved motifs on bricks of the temple such as creepers and flowers are unique to the era and it required a different approach of conservation.

Not restricted to a mere technical restorative program, the team searched means of engaging present day artisans to reproduce the art in the temple for replacing portions of the motifs that could not withstand any more wear and tear.

Artisans proficient in traditional terracotta masonry construction were brought on site from villages of Bengal for the restoration process. It is not the conservation of the temple



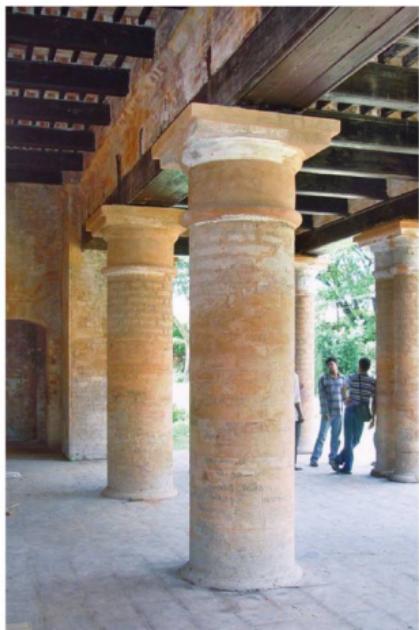
EXPLODED VIEW OF TEMPLE



alone that made the project unique, but the involvement of various groups of specialised people and craftsmen.

Structural precautions have been taken against seismic forces in the project. The main damages that the main structure faced due to three successive earthquakes are as follows:

- There were severe cracks on walls due to the earthquakes which got worse by vegetation growth in the cracks and crevices.
- The barrel vaulted ceiling had collapsed and the structure was exposed to weathering hazard for a long time.
- The corridor flooring was completely destroyed.
- The wooden beams and rafters were in a state of decay.
- The raised plinth ended in a cornice which was damaged to a large extent.
- The stucco plaster on the external walls had been damaged.
- Balusters and parapet were broken and missing.
- Excessive rainfall led to vegetal growth and created more cracks and dislodged the masonry.
- There were settlement problems in the foundation due to earthquakes.

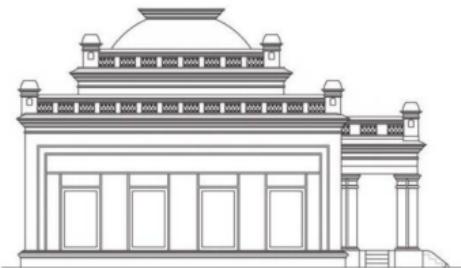
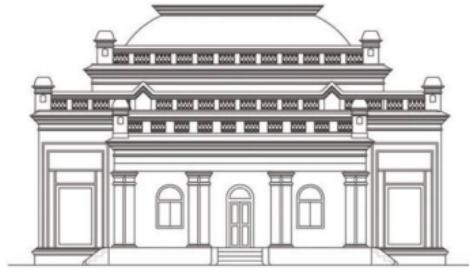




AFTER



BEFORE



ELEVATIONS

- There was damage due to Saltpeter .
- The over fired/under-fired bricks damaged the masonry walls.
- Action of soluble salts like Chlorides, Sulphides and Nitrates damages the structure.
- In the Indo-Brahmaputra plane the bricks have a tendency to absorb more water giving rise to capillary action which caused dampness in the masonry structures.

The various precautions that were taken sequentially are:

- A 10' wide trench was dug up around the temple and corbelled buttresses were provided to strengthen the foundation against the lateral seismic forces. An additional plinth protection band of stone was provided around the structure at the ground level.
- The vaulted roof was reinforced with bamboo and structural steel with lime mortar. The original roof was

40" thick throughout till the top. The new roof started from 15" at the base and 6" at the top, reducing the load by three fourths. Bamboo grid and sparingly used steel were then over laid with a layer of lime surkhi.

- Traditional artisans and craftsmen trained in terracotta art were brought from various interiors of West Bengal to reconstruct the parts that had completely weathered or had vanished in due course of time.
- 16 types of bricks were found to be used in the construction. Old bricks were dug out from the debris of the monument, sorted out and aired and dried in the sun. Brick bats were kept separately for crushing and making into surkhi (brick dust).
- Wooden rafters were in a state of decay and were restored. Missing and completely decayed rafters were replaced.
- Cornices and stucco plasters were restored and at certain places reconstructed

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AFTER



BEFORE



BEFORE



AFTER

- The Saltpeter deposits were found throughout the masonry structure. Saltpetre bricks were removed carefully without disturbing the structure. Affected areas were treated and those which could be reused were inserted.
- Flooring of the corridor and the sanctum was repaired and remade.
- The parapet wall and its railings were broken and missing after the earthquakes. These were repaired and replaced to its original state.
- Due to capillary action the water was rising up in the walls and increasing dampness in the structure. To remedy this, a granite slab was introduced as a damp proofing course at the plinth level. The cornice around the plinth was mostly missing in all the places and was remade.
- Terracotta brick of the pillar were subjected to water infiltration and freeze thaw damage. These damaged bricks were carefully removed and replaced by new terracotta wedge-shaped bricks.

The concept behind the restoration was to bring the temple back to its glory. In Manipur a different methodology was followed, wherein the architects were able to utilise historical methods of construction involving the local community. The temple after restoration was given back to the community and is being reused again after a century.

Factfile

Client: Government of Manipur

Design team: Nilanjan Bhawal, Sanhita Gupta

Consultants: K K Ghoshal

Contractors: India-ICOMOS

Built-up area: 400sq m

Cost of project: Rs 4 Crore

Year of completion: 2009



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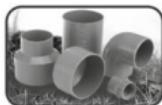
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Kids' Furniture

Architecture+Design collates a range of intelligently crafted kids' furniture with emphasis on its functionality, artistic appeal and playful design...

Designer: Alex Daisy, New Delhi



Study Table and Chair

Made from E-I grade engineered wood and steel, the design incorporates various adjustable height and back features. They are available in two colour tones – blue & white and pink & white.



Designer: Jesper K Thomsen, Denmark

Play

Play is a series of children's furniture made of varnished beech wood. The series comprises a bench, table, chair, chalk board and a soapbox cart.





Designer: Bo Reudler, Amsterdam

Kids' Furniture Series

The series comprises a table, chair, rocking horse, doll's cradle and a wheelbarrow. The objects are hand made from solid oak finished with a coating of natural oil and soft colourful footings of woolen felt. The edges of the furniture retain the original curves of the trunk or branch enabling every piece to be unique.



Designer: Daisuke Motogi Architecture, Japan



Flip Series

Flip Series comprises a variety of chairs that can be flipped as suited. They are light which make easier for a child to flip without any help. The material of these series is made by urethane which is courted by original technology of six inch.

Designer: Koichi Suzuno and Alicja Strzyzynska,
Japan

Koloro Desk

It is made of polyester plywood and white ash. The desk has windows at various locations that give a more open, accessible feel and when closed create a small private room. The design incorporates lighting, potted plants, ornaments, hooks for bags, and a cord manager allowing PC use to create an ideal hobby space.

Photo credit: Akihiro It



Koloro Stool

Designed to complement the Koloro Desk, the stool is shaped like a vaulting horse, and under the soft cushioned seat is a box for storing toys and other small miscellaneous items.

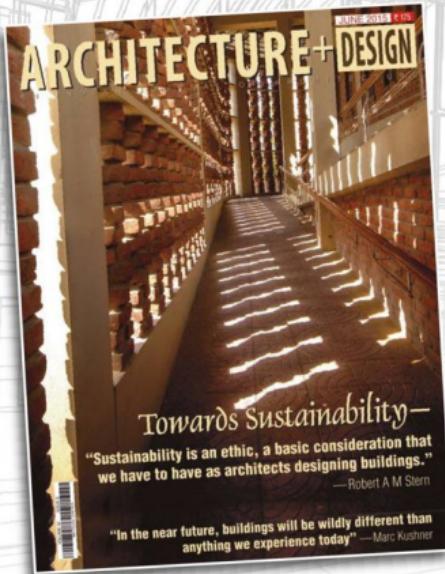


Dollhouse Chair

Made of white birch plywood, this chair can be used as a dollhouse and storage. When split apart down the middle, the chair reveals the shape of a house with a red gable roof. Kids can also play with their toys and stow them away with other small objects by shutting the chair once playtime is over.

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Designer: Paul Sandip and Suhasini Paul, New Delhi

Doodle Furniture

This set is suitable for two to four children yet functions nicely as a desk for one. The inbuilt removable colour pencil holder serves as an easy access while drawing, studying and storing the stationary items when not in use. The chair has Eva foam seat that is light weight yet sturdy. It is completely flat packed and easy to assemble.

Designer: Calligaris Team, Italy

Crossover

These multifunctional plastic stools can be converted into children's armchair, low table or modular bookcase. The dimensions of the stools are 42cmx42cmx42cm.

Source: Studio Creo, New Delhi



Designer: Scoope Design Team, Brooklyn

Superbambi

The wooden chair is made up of two movable, interlocking pieces, one in orange and the other in white. It can switch between a chair, table or step ladder depending on how it is slotted together. 



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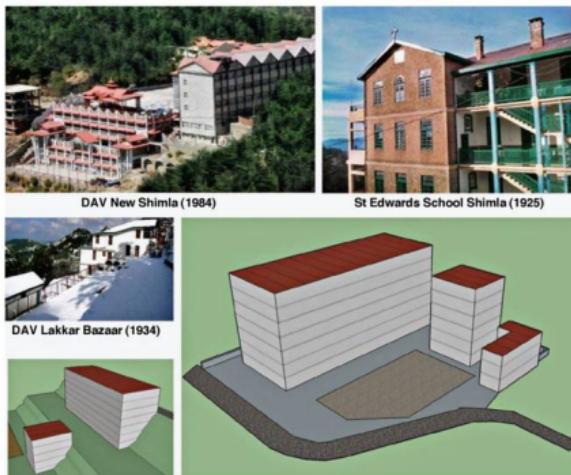
Since its inception, Radisson Blu Hotel New Delhi Dwarka has always aimed to deliver the best service to its guests. Its constant endeavour to pave a road of unparalleled hospitality has been recognised significantly by the industry and its valued patrons. The hotel takes immense pride in being amongst the popular brand names and has been awarded with:

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- Gold Circle Award 2013 by Agoda.com
- Stellar Performance Award 2013 by MakeMyTrip
- Best 5 Star MICE Hotel 2013 by Today's Traveller Award
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Changing Hill Architecture

case study—shimla

Neetu Kapoor

Architectural vocabulary of a place undergoes change from time to time, as a consequence of it being linked to people and places, which by themselves are dynamic. The socio-economic-political-technological changes in a society lead to changes not only in activities, uses and new building typologies, but also in considerations for planning and design of buildings, that are then manifested in the form of new built forms and architectural character. This is most conspicuous in context of hill stations in India, which were developed as summer resorts during British Colonial rule and drastic changes in the socio-economic scenario of which after the independence have led to an altogether different architecture. Colonial hill architecture

much like the traditional-vernacular architecture of hills in India merged with the natural landscape and responded well to the local environmental context. Both complemented the natural attractiveness of hills. However, over the last three-four decades, buildings are being built in a totally different fashion with different criteria, changing the architectural character, which is not considered appropriate by residents as well as tourists. This article explores the changes in hill architecture over time in context of Shimla—the former summer capital of India during the colonial rule, and most popular tourist resort of North India known for its scenic beauty, picturesque setting and colonial architectural heritage.

Shimla: The Study Context: Shimla is located



Mall

in the lower ranges of Himalayas at 31° 6' N latitude and 77° 10' E longitude at an altitude of 2397.59m above mean sea level at a distance of 360Km from New Delhi¹. At present Shimla is the capital of hill state of Himachal Pradesh. It is the most popular tourist resort of North India. The development of the town started with the construction of the first British house in 1819², prior to which it was an obscure village named 'Simla' after the goddess Shyamla—a temple of which was located in the village. In 1828, the army headquarters were shifted to Shimla, after which the British officers with their families started visiting the town regularly in summers to escape the scorching heat of the plains, and Shimla became a favourite summer resort. Bentick Castle³ was built for the Governor General (later known as Pleti's Grand Hotel) in 1829. Later 60 permanent houses and a bazaar were constructed in 1831. Thereafter, Municipal Committee or the town was constituted in 1851⁴ and a number of public buildings including the famous Town Hall, Gaiety Theatre and Municipal Market were constructed. A large number of buildings—educational institutions, residences, hotels and offices were built thereafter, more so after Shimla was made the summer capital of British India in 1864⁴. Construction of the Viceregal Lodge—an outstanding example of Colonial Architecture started in 1884 and was completed in 1888, which is now a heritage building and is used as the Institute of Advance Studies. It was also made the Punjab government

summer capital in 1871 and became the capital of Punjab state after independence and many of the Punjab government offices from Lahore were shifted here. Thereafter in 1966 Shimla became the capital of Himachal Pradesh⁵. Since then the town has grown considerably in population as well as spatial spread and more so over the last four decades. The population of Shimla as per census of India 2011, has grown from 72,870 in 1971 to 1,74,789 in 2001 to 2,35,970 in 2011 and was expected to be 3,18,560 in 2021; whereas the tourist population is expected to increase to 32,04,760 in 2021 from 11,67,085 in 20017.

Transformation of Architecture during Different Periods: Four distinct styles of architecture corresponding to different periods are observed in Shimla. These are of pre-independence period of colonial rule when the town was developed initially as leisure resort, a hub of educational institutes and later as summer administrative centre; early post-independence period between 1947-1975 when a number of government organisations were set up and the middle and lower income group population (particularly of service class) in the town increased; the two decades of 20th century between 1975-1995 during which improved accessibility resulted in substantial increase in tourism, permanent as well as floating population of the town with a decadal growth rate at around 35% and transportation of building materials and technologies from the plains; and 1995 onwards during which the impact of globalisation, liberalisation and IT revolution became evident in the increased exposure and economic status of residents and tourists, increased vehicle ownership, as well as, in greater emphasis on consumerism and commercialisation.

Changes in Architecture of Educational Institutions (Schools): Educational institutions (schools) established during Pre-Independence period (before 1947) of Shimla like those of other hill stations were



Hotel Combermore



Loreta Tara Hall

known the world over for their education as well as the ambience that is closely related to their pristine locations, generally on the ridges away from the hub of activities of the town. Planning and designing of schools has witnessed drastic changes in terms of priorities of location, activities and built form. St Bede's Shimla (1864), Bishop Cotton School Shimla (1870) and The Laurence Sanawar (1882) are some of the most renowned schools of the country, and are also excellent examples of colonial architecture. Most of the schools built during colonial period were boarding schools having dormitories, dining facilities, residences for teachers, churches along with classrooms and playgrounds. These were designed with similar siting, planning and spatial organisations and built forms. All these are sited on a comparatively flat terrain on the hill top and facilitated not only isolation and in getting large flat area which was used for play grounds; but also in conducive micro-climate with maximum solar exposure and fresh air along with interesting views of the landscape around. The school buildings in general were planned around open courts, which received sufficient solar radiation and at the same time protected the interior environment from cold winds. For example, Bishop Cotton School— a landmark of the town, is a two storeyed building with sloping roof and dormer windows, located on a hilltop with thick vegetation around and is built around a large courtyard. The orientation of the building facilitating light from north in most of the classrooms and the dormer windows ensure adequate natural light. Further, the attics act as a thermal insulator to the spaces below making them climatically comfortable. Moreover, the schools were closed for vacations for three-four months during winters—the period of severe cold.

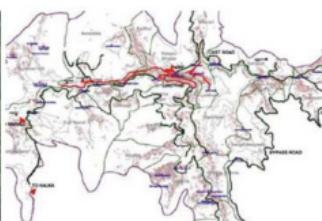
Most of the buildings of the complex are built in Dhajji wall construction technique with stone and wood with GI sheets on steel truss for pitched roofing, making the building seismically safe.

Very few schools were built during early post-independence period (1947-1975). Central school for Tibetans at Chotta Shimla (1961), GPS Lakkar Bazaar Shimla (1966) and Bal Shiksha Niketan Chakkar (1974) are few of the examples. All these schools were day schools, without any residential facilities unlike the boarding schools of pre-independence period, which resulted in single building for the school rather than a complex of buildings. Also, some of the boarding schools of preindependence period got converted into day schools like St Edwards. These school buildings were located in proximity to the growing residential pockets of the town like Chotta Shimla, Lakkar Bazaar, etc, to serve the native population.

The schools which came into existence during last decades of 20th century (1975-1995) like Shimla Public School (1979), DAV New Shimla (1984), Hainaut Public School (1986), Dayanand Public School (1988) and HP University Model School (1992) were located in proximity to the town and are compact in layout. The buildings designed during this era were based on economic criteria rather than contextual planning and design considerations. The charm of school buildings for which they were known in the previous era was completely lost since, now the buildings designed lacked in the basic functional requirement like open play areas, assembly areas, etc. They were designed with a focus on maximum profit for the owner with minimum investment even compromising with the quality. These school buildings had less open space for playground and the number of floors increased. For example, DAV New Shimla



Redisson



Master plan of Shimla



Hotel Peterhoff



Saurabh Jain, Siddharth Sabharwal and Suneet Paul with the winning architects



Architect Dinesh Sareen making a presentation



Saurabh Jain, MD, Decora Group, addressing the audience



Better Homes and Gardens in association with Decora Group and Sidmark, awarded architects in the NCR for their contribution to architecture and design, at The Grand, New Delhi. The evening kicked off with presentations made by stalwarts of the industry and progressed with guests mingling over cocktails and dinner.



Mr and Mrs Sabharwal with a guest



Sanjay Pandita of IMOS AG Germany, making a speech



Team Glasxperts and the attendees



Gaurav Jain of Decora Group in the middle of a chat



Jazz band 4 Alleys, provided the entertainment for the evening



Siddharth Sabharwal, MD of Sidmark, sharing his thoughts



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Shimla Municipal Corporation

is built on steep slope and it has five storeyed building which is built on terraces. Bricks, steel, cement, reinforced cement concrete have been used for construction of buildings during this period instead of stone and wood. However, buildings continued to have sloping roofs.

Since 1995 onwards, the architectural vocabulary of educational institutions changed drastically which include change in the main approach or entrance to the school, the size and location of open spaces particularly of the playgrounds and assembly areas and change in the building materials. Some of the examples of schools built during this period are Sacred Heart Convent School Dhalli (2008), Saraswati Paradise International School (2010) and Princeton School Shimla (2011). School requires a prominent, spacious and safe entrance on a levelled ground, whereas in the present situation, the entrance is through a small connecting bridge as visible in Saraswati Paradise International School. Use of new materials include most of which are not climatically responsive and are directly borrowed from plains, where the context is entirely different. The huge open space which earlier used as playground and assembly areas now shifted to the terrace of the building which is not only functionally inappropriate but also not safe for the users and also much smaller in size like in Sacred Heart Convent School Shimla. Although there are a few examples of good school buildings that have contextually appropriate design but such examples are very few in numbers.

Changes in Hotel Buildings: Natural scenic beauty of Shimla is complimented with the character of the built environment, which together make it a centre of attraction for tourists. The image of this beautiful blend is carried by the tourists. Hotel buildings have undergone tremendous change in terms of location and architectural character because of socio-economic and cultural shifts of the society and most importantly because of the changing preferences of tourists like accessibility, etc. Some of the hotels of pre-independence period (before 1947) are Hotel Willow bank (1871), The Oberoi Cecil (1884) and Hotel Clarks (1898). All these hotels were especially built with the idea, that it can give a platform to view the natural beauty and help the tourists in making their stay memorable.

These hotels were the epitome of attention for architectural as well as natural beauty. One such example is hotel Clarks, which is enlisted in heritage buildings of Shimla and has recently been upgraded to Heritage Grand category by the ministry of tourism. It is a very fine example of hotels built during colonial period in Shimla. The hotel is within walking distance of Shimla attractions – Gaiety Theatre, Groton Castle, Museum, Rothney Castle, Viceregal Lodge and Church. The hotels are designed, keeping in mind the environmental as well constructional aspect in order to keep the natural attractiveness of Shimla alive.

Famous hotels of the early phase of post-independence (1945-1975) include Hotel Woodville Palace and Wildflower Hall. These were mostly royal buildings that were converted into Heritage Hotels, of which Woodville Palace also known as Summer Palace is one example. As it was initially a residence for the Royal family, accordingly the location was in the heart of the deodar pine forest and with the Himalayas as a backdrop, around half a mile away from the Mall. It has gabled roofs and turrets.

Further, during the last two decades of 20th century (1975-1995), tourist preferences changed in terms of vehicular accessibility, provision of infrastructure like parking as well as types of spaces, activities and services of the buildings also changed. Hotel Combermere (1978), Hotel White, De-Park- are few examples of this period. Modern hotels in general are built with the consideration for commercial success. All the services are available under one roof and the tourists need not go anywhere for entertainment. Parking and proximity to the commercial centre became the priority rather than the availability of good views and landscape areas. With this commercialised mindset, hotels which are now being constructed with a focus on creating attractive interiors rather than outside views. One such example is hotel Combermere which is located in proximity to the Mall making it easily accessible to the tourists. It has eleven floors designed on different levels by creating terraces. Also instead of sloping roof these hotels have flat terrace which accommodates services like AHUs and water storage tank rather than being a viewing platform for which it has the potential.

In the present scenario (1995 onwards), with the increasing awareness and sensitivity in the

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September 11th, 2015 Curtain falls on the second episode of Meraki—the journey of Soul, Creativity and Passion. This second installment in the lecture series by Dr. Baliram Hiray College of Architecture, Mumbai. **Meraki 2015** struck a nerve with its audience in its quest to Decode Green.

Sustainability in itself is a term that has many facets, which are not immediately recognized. Some of these facets were explored at this event through the thoughts and works of various nationally renowned speakers. Among the speakers were Architect **Biju Kurikose**, Architect **Chitra Vishwanath**, Architect **Meenal Sutaria**, and Architect **Urmilla Rajadhyaksha**.

The occasion was graced by the presence of IIA President **Ar. Divya Kush**, Ar. **Vilas Avchat** [Vice president , IIA]

Sustainability can be various things—it can mean paying close attention to the ecology of any place, of using low impact and natural resources, and treating the building as a living entity. It can also mean going back to ground one, examining and questioning a finished design and documenting its progress to learn how it performs. It can mean creating social harmony and bringing alive places, giving them a soul.

The panel Discussion brought into question the need to decode sustainability, and suggested that it evolves through time, and is distinctive for each different problem.





architects as well as public, few contextually appropriate hotel buildings have started coming up, which has kept the essence of that place intact. Some of the examples are Shimla Havens Resort (2005), Radisson Hotel (2005) and Hotel CK International (2013). Hotel Radisson Shimla is located at a distance of 4Km from the town centre, that is, the Mall with building blocks of maximum four storeys at different levels. The building blocks have sloping roofs with dormers and turrets which merge with the dense forest in the background in spite of much larger building bulk compared to hotel buildings before and immediately after independence.

Changes in Shopping Areas: Similar to schools and hotel buildings, there is a considerable transformation in the design of shopping areas which as a leisure activity has changed because of the shift in preferences of the users. During colonial phase, that is, the pre-independence period before 1947, Shimla, like most of the Himalayan hill stations had a central thoroughfare 'The Mall' along which the shops for Europeans were located. Besides recreation, the roads were used for walking, riding, collecting flowers and ensuring social interaction. In moving out destination was less important than encounters. Mall in Shimla was also developed with the same concept that users can roam around the markets and even enjoy their day. Also, benches as a sitting arrangement were provided to facilitate social interaction. Mostly, the shops were single or double storeyed and were scattered and had a flavour of European architecture. Later, during early post-independence (1947-1975) and last two decades of 20th century (1975-1995), midrise buildings with different shopping spaces came up, far from the city core and surrounded by upcoming residential localities like New Shimla, Chotta Shimla and Sanjoli, etc. These were built with the intention that once a customer enters these markets almost everything should be available in it. In the present scenario (1995-till date) multifunctional commercial spaces are coming up which accommodates shopping, offices, multiplexes and transport. This is further deteriorating the character of the town since now shopping has changed from being a leisure activity to be done while also enjoying the natural landscape, to be done in the enclosed space offering multiple choices under one roof.

Architecture in hill regions of India like other regions world over, being manifestations of the socio-cultural-economic-political context and technological advancements has changed considerably over a period of time. This is evident in the changes from buildings built in Shimla during colonial period that catered to the culture and economic status of the British ruling society and were influenced greatly by their cultural preferences and native architecture; to buildings built during three decades after independence that reflected the changing economic status and priorities of the builders and the users; to contemporary buildings the design of which are dictated primarily by the concern for getting maximum profit out of the land available, access to building materials other than locally available and the increasing exposure and influence of architecture of other places, which is resulting in different architectural vocabulary that is not considered contextually appropriate. Thus, while catering to the changing needs and aspirations of the society, the economic context and technological advancements; it is essential to ensure sustainability as well as aesthetic appeal of buildings that are being built in naturally attractive hill settings.

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Dr Pushplata is a professor at the Department of Architecture and Planning, IIT Roorkee.

Acknowledgement: This is based on the work carried out as part of M Arch dissertation in the Department of Architecture and Planning, IIT Roorkee.

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Kajaria Ceramics, one of the largest manufacturers of ceramic tiles in India, has launched its wide range of digital tiles inspired by nature and modern digital trends. The collection has over 100 designs is purely a mélange of design, aesthetics and art. The complete collection is ideal for residential kitchen, restaurant, bar, bathroom, etc. They are available in various sizes—30x60cms, 30x45cms, 25x33cms and 15x60cms.



3D Decorative Wall Panel

Ventura, one of the India's leading brands of 3D decorative wall panel, has recently launched its new collection 3D Norm Tiles. The collection is in metallic finished geometrical patterns and is composed of small hexagonal tiles. These tiles when laid on a surface pivoted at various angles, one can see differing shades which create subtle imagery and graphics. These flexible modular tiles are available in a wide variety of glazed and matt finishes. They are available in different colours, such as gold, silver, white, black, anthracite and copper. It is easy to install and the length of one side of the hexagonal tile unit is 8cm, and the height moves from 1cm to 4.5cm as per the slope of the tile.

➤ To know more: www.venturaindia.com

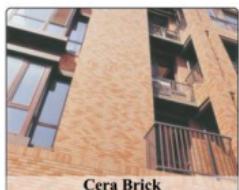
Glazed Vitrified Tiles

H&R Johnson (India) has launched a range of new generation glazed vitrified tiles under the brand name of 'Johnson Porselano'. The tiles range comes with germ-free porcelain slabs. It is available in three formats—80x80 cm and 120x60 cm slabs and 120x20 cm splits which also have joint free and stain free properties, high Modulus of Rupture (M.O.R.). The range comes in six unique design themes, such as modern, contemporary minimalistic, Victorian, retro, Art Nouveau and Art Deco.





UniStone GRC Panels Multilevel Car Parking, Janakpuri, West Metro Station, New Delhi.



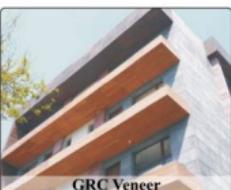
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Wooden Flooring



Pergo, one of the leading laminated flooring brands, has recently unveiled its latest range titled 'Wood Parquet'. The collection has come up with fourteen different designs with the new manufacturing technologies like Brushed Surface, Sawcut & Dutch Pattern designer looks. The range is easy to install and durable and the designs in this range are divided in 6 groups such as 2 decors in svalbard, 2 decors in gotland, 4 decors in bornholm, 3 decors in varmdö, 2 decors in jomfruland and 1 decor in dutch pattern. Formats available in this range are — 2200 x 220 x 14 mm, 1820 x 190 x 14 mm, 1820 x 145 x 14 mm, 2200 x 190 x 14 mm.



Bathroom Faucets

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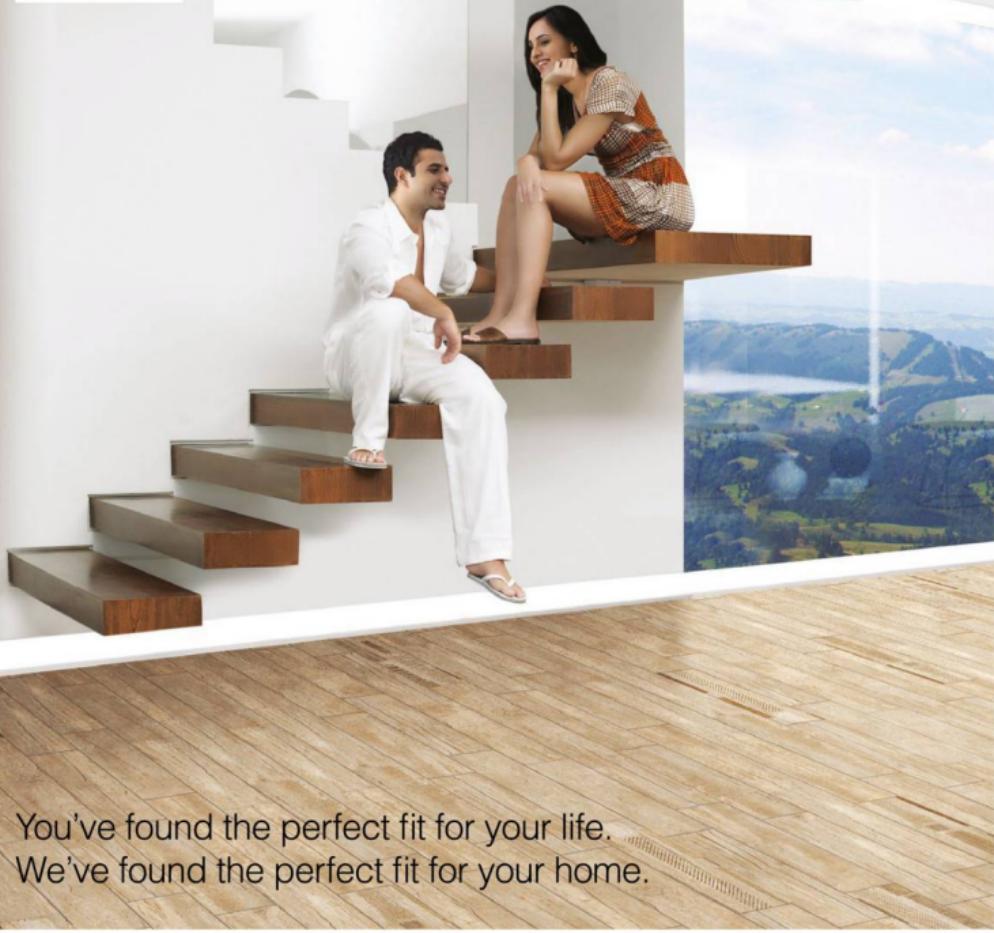
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Perfectly Sized Digital Glazed Vitrified Tiles

- Punch effect using high-end digital technology makes it look like real wood
- Available in real wood & stone finish
- Amazing designs created by European designers
- Protective "diamond shield" coating
- High scratch and abrasion resistance
- Stain proof and almost 0% water absorption

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